news of dance and dancers

Curtain of Tears for Danilova

Two Houston, Texas papers and several hundred eyewitnesses vouch for the fact that **Alexandra Danilova's** last contract performance with Ballet Russe de Monte Carlo, December 30, 1951, moved her entire audience, members of the orchestra and the company to tears. "There was not a dry eye in the house" (state several sources) when the curtain rose for the last time on "Gaite Parisienne" revealing the company in costume lined up onstage, with Mme. Danilova and **Serge Denham,** director of the company standing well forward.

Mr. Denham presented the ballerina of his company with a parting present, a gold bracelet inscribed with appropriate sentiments. With this, the entire house rose to its feet to tender Danilova an ovation the like of which few have ever heard. Alexandra Danilova stood weeping, and with her wept fellow dancers saying farewell. It was not a very gay Gaite Parisienne.

Houston newspapers are quoted as saying that the ballerina was leaving the company because she could not agree in principle with the direction of the company, but that she had tentatively accepted guest artiste standing, thus leaving the door open in event of a reconciliation or reversal of principle. This "principle" ultimately concerns the director's determination to graduate a dancer from the ranks to ballerina status.

Mme. Danilova is not the only star of Ballet Russe to depart in 1952. **Frederic Franklin,** maitre de ballet and leading dancer since 1938, leaves the company at the end of the current tour to join forces with **Mia Slavenska,** who will remove to the European theatre of operations for the 1952-53 season, with Franklin and a company of 13.

•

Iva Kitchell Studio Destroyed by Fire

The Madison Square South studio of dancer-mime **Iva Kitchell** went up in flames on January 5th as a result of an unknown cause, consuming that part of her professional wardrobe and her library of music which was stored there. Miss Kitchell was not on the scene at the time. She and her husband, artist **Stokely Webster,** were at their Huntington, L. I. home, where fortunately the principal part of the dancer's wardrobe and personal belongings are situated. Not so fortunate was the artist, Mr. Webster, whose gallery of canvas portraits of celebrities of theatre and dance were destroyed. Among the famous in the dance world who have been painted by Stokely Webster are **La Meri, Albia Kavan, Aida Alvarez, Maria Teresa Acuna, Barbara Bocher, Lillian Moore, Ted Shawn** and **Walter Terry,** and of course, Mr. Webster's famous wife, Iva Kitchell. Dozens of portraits of her in several media done over the years were in this gallery. Only one of these portraits survived, the one of La Meri, which was, at the time of the fire, on loan and hanging in the La Meri studio on East 59th Street.

•

New Lodgings for the Met

The Metropolitan Opera Association reveals that $900,000. of the $1,200,000. needed to purchase land for the site of a new opera house on Columbus Circle West in New York City has already been pledged. A new opera house would mean a new house for Ballet Theatre, which has to be invited to pledge its share in the building. And why not leave the old Met as a legacy to the innumerable companies always on the hunt for a house? Even non-balletic dancers might be pleased to find themselves with a roof over their heads one of these years—a sort of Promisd Land and not necessarily a pipe dream.

•

Bojangles On Exhibit

The shoes that **Bill "Bojangles" Robinson** wore when he made his famous dance up Broadway from 42nd to 110th street on his 60th birthday, May 25, 1938, are now on exhibit in the main hall of the Museum of the City of New York. They were presented to the Museum at the recent 14th annual benefit performance of the Negro Actors Guild of America. The placque on which the bronzed shoes rest, is inscribed:

"Bojangles, World's greatest tap dancer, Bill Robinson, May 25, 1878—November 25, 1949—danced his way into the heart of millions. . . ."

•

a variety of affairs . . .

It might be that we are seeing the beginning of a wave of emigration. Any number of English dancers have caught on to the fact that there are $$$$$ to be made in teaching dance in the U. S. A. **Richard Ellis** of Sadler's Wells is already on his way to a new school in Chicago, shortly to be followed by his wife, **Christine du Boulay.** Further on in these columns is the story of **Leo Kersley,** who is migrating from London to Denver, Colorado. The communities which get such teachers and dancers ought to stand up and cheer.

The immediate future of the **Markova-Dolin** company is giving Monte Carlo and nearby hotbeds something to mull over in the fact that prima ballerina **Alicia Markova** is not only absent from its current season, having dropped out after opening night (on Xmas) but also is emphatically holding hands with an Italian painter. Could it be that. . . ?

In any case, **Nathalie Krassovska** pinch hit for Markova in all leading roles with no little success.

•

Galina Ulanova, Soviet ballerina of super national fame, was widowed late in December, 1951. Her husband, Ivan Nicolayevich, met his death at the age of 61 in Moscow. He had been an actor and director of the Lenin Komsomol Theatre.

•

Ted Cappy succeeded **Gene Loring** as choreographer on the incubating musical "Three Wishes for Jamie" when Loring found his Hollywod commitments prevented his departure for New York. **Peter Conlow** has been signed as a lead for this show. . . . Rumer Godden's vivid novel about the innards of a London ballet school, with its scarcely concealed portrait of **Marie Rambert,** goes on television February 4th, over "Studio One." The book entitled "A Candle for St. Jude" has been adapted for a TV showing and **Ruthanna Boris** has staged dances for this, using **Tanaquil LeClercq** as a principal dancer. . . . **Moira Shearer** was forced to withdraw from her arduous role in the Hans Christian Anderson picture (Goldwyn-Danny Kaye) because of her opportune pregnancy, but it appears that this condition will in no way bar her from appearing in another film (for M.G.M.) in which she will dance one of a trio of short story films entitled "Three Love Stories." Miss Shearer will dance variations to be composed for her by **Frederick Ashton,** who flew from London to Hollywood especially for this

DANCE Magazine, published monthly by DANCE Magazine, 416 W. 33 St., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York N. Y., under the act of March 3, 1879. Copyright, 1952, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.25, two years $7.50; other foreign, 1 year $4.75, two years $8.50. Single Copies at 35 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

brief assignment before detouring to New York to stage his long awaited "Iseult at Tintagel" for the New York City Ballet ... **Florence Lessing,** one time partner of Jack Cole, has returned from a sortie at Paramount Studios in Hollywood, where she appeared in dance sequences set by **Helen Tamiris** for the Bing Crosby picture "Famous." Miss Lessing shared honours with **Miriam Pandor** and **Daniel Nagrin.** She is currently rehearsing a variety act with new partner Ed Ballin. ... **Colette Marchand** has been engaged by producer Rene Fraday for a musical play to be staged at the Theatre Empire in Paris, co-starring with **Maurice Chevalier. Paul Godkin** leaves for Paris this month to stage dances for the Fraday play, known in English by the tentative title, "Full Fire." Mr. Godkin will also share dancing lead with Miss Marchand. ... **Jerome Robbins** is awaiting the completed Preston Sturges script for Paramount's film version of the musical, "Look, Ma, I'm Dancin!" before definitely singing as choreographer. If he does, it will be much later in 1952 before he actually goes to work on this, as he is committed to a European tour with New York City Ballet to take him through September. Betty Hutton is to play the part Nancy Walker elevated to immortality in the musical of two or three seasons ago. . . . Zachary Solov is the recipient of an award of $500. given by the firm of Capezio for "raising the level of opera ballet. . . ." This is the first of similar awards to be given annually by Capezio to individuals in the dance field who have made an outstanding contribution to the art of dance during a given year. John Martin, as chairman of the Award Committee of four, made the award on behalf of Capezio.

Nora Kaye to address N. Y. Ballet Club

Nora Kaye will be guest speaker at the New York Ballet Club's February 10 meeting in Studio 843, Carnegie Hall at 3:00 p.m. On the 16th of this month the Club sponsors its 2nd annual Choreographers Night at the 92nd St .YMHA showing ballets by Valentina Belova, Nina Youskevitch, George Chaffee and Harvey Krefets.

Japanese Dancer in N. Y. to Study on Grant

The International Arts Program of the Institute of International Education, a branch of Rockefeller Foundation, is sponsoring a three month study visit in America of Haruhi Yokoyama, 24 year old dancer and choreographer of Tokyo. Miss Yokoyama has considerable background in theatre dance in her own country; has been head of a ballet group there for some years. She arrives in New York in February. Her grant is similar to one given by the Institute in 1950-51 to two other dancers, Rosalia Chladek of Vienna and Guillermo Keys Arenas of Mexico.

Census . . .

For the record, **Marjorie Tallchief** and husband **George Skibine** will shortly add up to three, maybe more, if it turns out to be twins. . . . **Leila Kantro,** recently of the Met Opera Ballet, is engaged to artist George Kelvin of New York City. . . . **Elaine Fifield,** ballerina of the junior Sadlers Wells company, has wed company conductor **John Lanchbery.**

•

Jacobs Pillow Festival Takes to the Road

When the curtain falls on the 1952 season of dance at Jacobs Pillow (its 12th) component parts of the festival program will join forces as a touring unit to appear in a national tour under the banner of Columbia Concerts. Heading this group on tour, as at home, is **Ted Shawn,** director and head of the school at Jacobs Pillow. To date other artists in this venture are **La Meri, Myra Kinch and Flora and Richard Stuart.** A number of solo ballet stars are expected to join this group, to date unnamed.

(*Continued on page* 46)

Nina Fonaroff in return to Concert

After an absence of two years from the concert stage, **Nina Fonaroff** will make a welcome reappearance in a concert to take place in the Dance Theatre of the 92nd St. YMHA in New York City on March 29th.

At least one ambitious new group opus is under way for this event. Called LAZARUS, and based on the Andreyev short story of that name, Miss Fonaroff is readying a ballet of some weight, using a cast of seventeen, and a score by composer **John McLennan,** who is remembered for the ballet music he has written in the past for **David Lichine, Nana Gollner** and **Paul Petroff.**

LAZARUS is a ballet running a minimum 45 minutes. Principal dancers are listed as **Bertram Ross** (in the Lazarus role), **Natanya Neumann, Shirley Galef, Ronne Aul** and **Jack Moore.**

Miss Fonaroff will not dance in LAZARUS, but will be seen in her noted ballet play, MR. PUPPET.

•

Fission in Ballet Russe

Plans not yet matured or signed are in the formation of a no. 2 company of

ballet and concert calendar — FEBRUARY, 1952

(New York City only)

2	**Dudley-Maslow-Bales** and Company	Central H. S. Needle Trades
3	**Dudley-Maslow-Bales** and Company	92nd Street YMHA
4	**Stage for Dancers** presents **Shirley Broughton, Irving Burton** and **Louise Liepold**	Henry St. Playhouse
8	**Katya Delakova** and **Fred Berk**	Cooper Union Forum
10	**Leticia Jay,** in Eastern dances (matinee)	Carnegie Recital Hall
11	"Greetings from Vienna"; group of Austrian folk dancers and singers	Central H. S. Needle Trades
12	**New York City Ballet** in five-week season beginning the 12th	New York City Center
14	**Michael Herman** and folk group — "Festival dances of many lands"	American Museum of Natural History
16	**Talley Beattey & Co.** in "Tropicana"	Central H. S. Needle Trades
16	**New York Ballet Club** sponsors works by 4 choreographers: **Nina Youskevitch, Valentina Belova, George Chaffee** and **Orest Sergievsky**	92nd Street YMHA
17	**Walter Terry** lecture series "Sex Dances of Mankind"; demonstrated by **Valerie Bettis** (matinee)	92nd Street YMHA
17	**Betty Lind** and **Merle Marsicano,** in solo and group dances	92nd Street YMHA
17	**Choreographers Workshop** presents **Si Lan Chen, Bill Hooks, Robert Geoffrey, Crandall Diehl** and **Jo-Ann Melscher** in new works	Cherry Lane Theatre
18	**Choreographers Workshop** in same program listed for the 17th	Cherry Lane Theatre
18	**Judith Martin** and company in group dances	92nd Street YMHA
20	**Stage for Dancers** presents **Eva Desca, Donald McKayle** and **Miriam Pandor**	Brooklyn H. S. for Homemaking
28	**Indra Kamadjojo,** Indonesian dances	American Museum of Natural History

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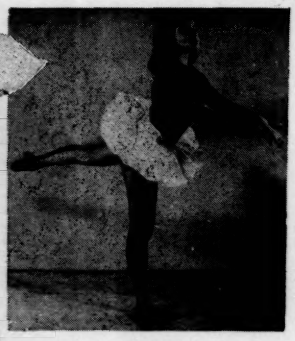

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February, 1952

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Executive Editor: **HELEN DZHERMOLINSKA**

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Associate Editors:
Ann Barzel, Mary Jane Hungerford, Doris Hering, Lydia Joel

Staff Photographers:
Constantine, Walter E. Owen, Earl Leaf, Fred Fehl, Gerda Peterich, Jack Mitchell, Stanley McDonald

Staff Correspondents:
Chicago: Ann Barzel, 3134 W. 16th St.
England: Mary Clarke, 6 Dulwich Common, London, SE. 21
Austria: Linda Zamponi, Vienna State Opera, Vienna
Canada: Francis A. Coleman, Montreal
Mexico: Patricia Fent Ross, Mexico City
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on the cover: *Janet Collins and Socrates Birsky, solo dancers of the Metropolitan Opera Ballet, in dances for the opera "Aida", choreographed by Zachary Solov for current season of opera. Miss Collins and Mr. Birsky are two of the trio which appears in the Aida ballet, the third soloist being Loren Hightower. Photographed by Sedge Leblang.*

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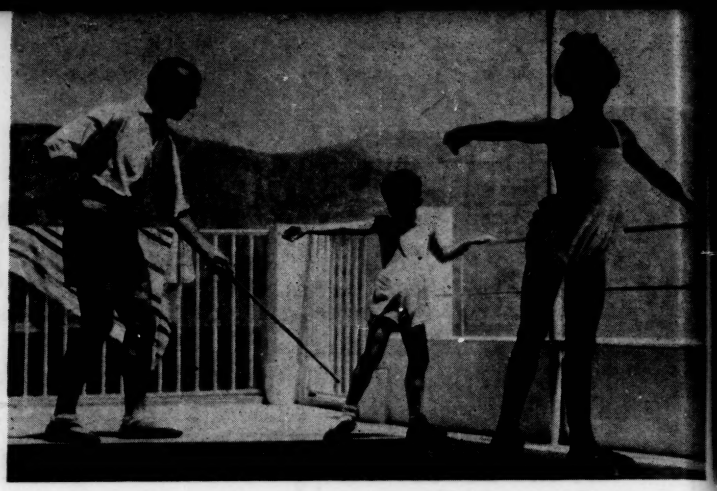
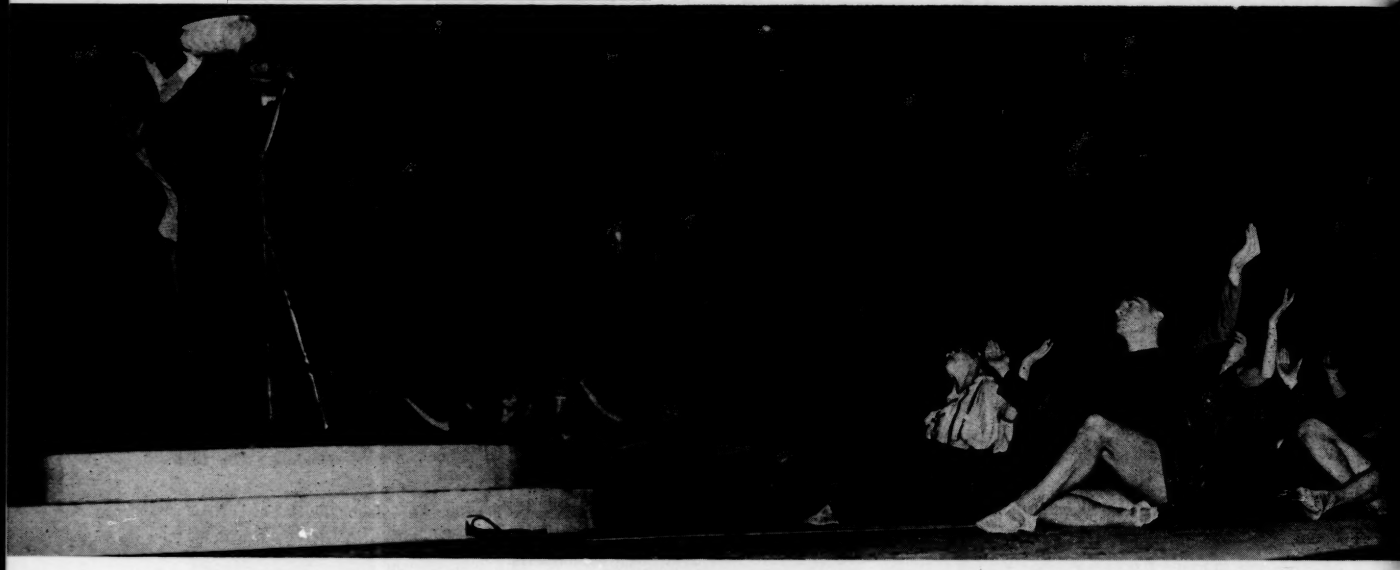


italy

Leonide Massine at home in Positano, Italy, coaches his two children, Tania and Loka, in the eternal fundamentals of ballet.

Just People and Places

Acme Newspictures



new york

The figure with uplifted urn is Jane Dudley, head of a company of fifty who appeared at Madison Square Garden on New Year's Day, 1952 in a pageant commemorating the victory of the Maccabees over the tyrant Antiochus and the redemption of the Temple, an occasion celebrated by the Chanukah festival for 2500 years. This pageant and its dances were the joint work of choreographer Sophie Maslow, director Brett Warren and producer Manuel Manisoff. The principal dancers, beside Miss Dudley, were Ronnie Aul, Dorothy Berea, Ruth Currier, Dorothea Douglas, Billie Kirpich, William Korff, William Leonard, Muriel Manning, Jack Moore, Sheldon Ossofsky, Bert Ross, Beatrice Seckler, James Smith, Alix Taroff and David Wood.

This event was part of a giant Bonds for Israel drive, at which Mayor Vincent R. Impellitteri and other notables appeared.

london

Alicia Markova and Beryl Grey meet in the crush bar of the Royal Opera House, Covent Garden, at party following premiere performance on December 12, 1951 of the new Scottish ballet by Leonide Massine (see story and pictures, page 20-21).

hollywood

Charlie See

The advent of the Sadlers Wells Theatre Ballet in Hollywood was celebrated in fine fettle in the halls of the American School of Dance, hosted by Gene Loring. From l. to r. Andre Eglevsky, Nana Gollner, Gene Loring, Eleanora Marra, Paul Petroff, and seated is Melissa Hayden.

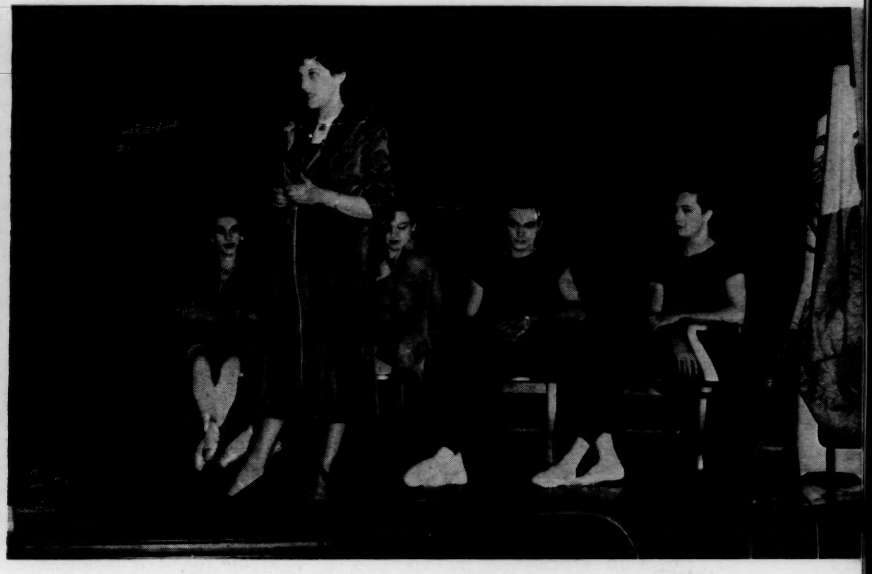
paris

Serge Lido

The legendary Olga Preobrajenska, once prima ballerina in St. Petersburg at the Maryinsky Theatre, today teaching in a humble studio in Paris off the Place Clichy, instructs three of France's major danseurs nobles: Milorad Miskovitch, George Skibine, George Zoritch.

new york

Stanley McDonald



Two audiences of several thousand listeners and beholders packed the hall of the American Museum of Natural History on December 27, 1951 to see four stellar members of the New York City Ballet demonstrate the lecture of Doris Hering, DANCE Magazine associate editor and critic. Her subject was "Ethnic Sources of Ballet". Miss Ruthanna Boris, a choreographer of the company named, supervised the dances shown on the two programs, among them excerpts from her recent ballet, "Cakewalk". The subject ranged historically from the primitive to the contemporary, offered selections from standard classic repertory (Giselle, Coppelia, Prince Igor) and showed, as well, pre-classic court dances and how these evolved with the centuries, first outside the court, gradually into the theatre.

Seen behind Miss Hering (standing) are (l. to r.) Ruthanna Boris, Patricia Wilde, Frank Hobi, Herbert Bliss.

books in review

Dance to the Piper,
by Agnes de Mille,
pub. by Little, Brown & Co.,
Boston, 1951
at $3.50

"Dance to the Piper" appeared as an Atlantic Monthly serial in 1951 prior to its appearance in book form. Those who followed it as a serial will find a somewhat enlarged story, with strangely significant variations near its end.

It is entertaining to think that when our whole generation of dancers has followed **Fokine, Pavlova, Taglioni, Vestris** and others before them into the limbo from which no rebuttal is possible, our epoch will probably be better known to the hordes that follow us from the monumental romance written by **Agnes de Mille** than from scores of solemn and factual books and articles written about this most exciting epoch in the history of dance.

Undeniably, "Dance to the Piper" has all the elements of a personal document that grips and excites the imagination and occasionally causes the hackles to rise in vain fury. It has the kinds of truth that the professional dancer will feel deep in his bones. It speaks the language known only to the brotherhood of dancers, not to be imitated even by the most adroit of professional, non-dancing journalists.

It is about a turbulent world of change, of personal grief and ecstasy, recollection and opinion, in a perspective distorted by personal idiosyncracy — the perspective of the writer.

Because articulation by the pen is given to few of her contemporaries, and because colleague choreographers and dancers of fame must do at best with ghosted biographies and stories about their accomplishment, it is likely that the future may view those nasty Russians who brought ballet to the U. S. A. in the thirties as Agnes de Mille sees them, will see **Leonide Massine** as the binocular-eyed man, incapable of easy effusion, being haughty to the aspirant de Mille.

And how many will care what mysteries and experience (and no end of opinion) lie locked in the soul of the "haughty" Russian, who can articulate only in the medium of choreography and not by the pen?

No such mute oblivion for the eloquent Miss de Mille.

Only one other American creative artist in dance can claim the kind of immortality that Miss de Mille has wrought for herself, not exclusively in the theatre, but in the enduring printed word — and this is **Isadora Duncan,** in their common revelation of themselves as women. With this difference, that where Isadora was greatly concerned with her own body and soul, de Mille is ardently concerned with those of others, as well. And what is the artist if not the man or woman behind the accomplishment?

So we are privileged to see the images of **Martha Graham, Danilova, Franklin, Louis Horst, Serge Denham, Antony Tudor, Marie Rambert** and so many others perhaps as they really were and are, perhaps not, all because Miss de Mille has a way with the pen not given to these others.

And who **is** Agnes de Mille? A redundant question at this late hour. The younger branch of a patrician theatre family, she is one whose several talents, for acting, for composing dances, and for sheer ability to survive the commercial horrors of the theatre of the thirties, whose personality and imagination have made her a force in the theatre of her time, creating an indelible change in the pattern of modern musical comedy and bringing it close to sheer lyric theatre.

From its opening pages, with images of the serene and patrician society of early Hollywood of the de Milles, of a rich and roseate childhood, to its closing in the explosive triumphs of "Oklahoma!" and "Rodeo", triumphs as easy as a childbirth, her story runs an exuberant and unfailingly romantic course.

There seems a residuum of remarkably little malice or spite in these recollections for one who has lived through the kind of endurance contest which the last two decades in American dance certainly has been — and not until its last pages is there a random stickiness in the love letters addressed to the soldier sweetheart (prudently or imprudently unnamed, who knows for what reason?).

A complex, but seemingly self-understanding individual, her crochets, prejudices, caste snobbery, self-pity mixed with real pity, her cockeyed nationalisms (". . . It is no accident that California produced our greatest dancers. . .), her pride, unashamed hero worship (of Pop, Pavlova, Argentina, Graham, Graham, Graham), her ability to laugh at herself, her dogged agression, in fact, all the qualities notable in a woman and artist compelled to run the rat race of a career are here, except the single quality of humility.

Plenty of the opinions expressed will provoke a bristling that will go on for years in people who feel that no opinion except their own is sacred. Well, they can always write their own memoirs, can't they now?

For example: ". . . dancing seems to be practiced largely by the downright perverted and deranged . . . they (the girls in ballet) become a kind of neuter. . ."

And what does this one-woman force who by her own lonely struggle, and what she learned from her teachers (Rambert, Tudor, Graham, Horst, etc.) and who changed the American theatre, have to say about her method of choreography?

". . . All I know about dance composition I learned from folk dances . . . they are the residuum of what has worked. . ."

Outside her own recollection, in which occur strange lapses of memory (what about "Drums Sound in Weehawken"? Not a line) and outside her indelible impressions of the genus dancer at work, the book generously portrays a dozen and more immortals of one kind or another, but principally, it is the portrait of Martha Graham which is the most arresting.

And if "Dance of the Piper" served no other purpose than to show the woman Graham as seen by an acolyte, it would need no further recommendation. But there did come a point when I felt just one more pearl of wisdom from Martha's sybil lips and I would pop. Fortunately, at this very point, the writer charges off to meet her bridegroom and the memoirs close.

Last month, in reviewing a book of quite another sort, I asked the question (of myself, naturally) ". . . and what singular author is ordained to do for ballet what Hirschfeld has done for theatre? . . ."

And here, with a biblical suddenness, is the answer. Until a more articulate prophet comes along to say it better, we'll string along with and dance to the piping of de Mille.

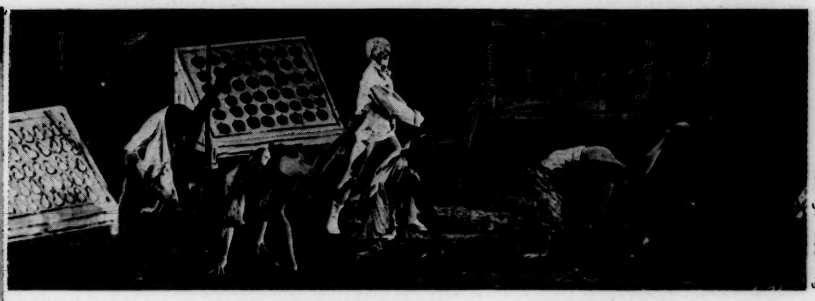
Helen Dzhermolinska

(*Continued on page* 40)

Walter E. Owen

Jerome Robbins as Tyl and Beatrice Tompkins as the Duchess of Alba; Tyl (Robbins), Frank Hobi, Beatrice Tompkins (New York, 1951, a New York City Ballet production).

Nijinsky as Tyl — New York, 1916.



Sedge LeBlang

Babilee as Tyl — New York, 1951 (Ballet Theatre production).

3 tyl eulenspiegels of ballet

The legendary Tyl (or Til) Eulenspiegel, claimed by middle Europe of medieval times as a super-national figure, tragi-comic and messianic, and variously reported as being of Flemish, German or other middle European origin, gave the composer Richard Strauss a peg on which to hang a grand score.

This score of Strauss has three times in our century been drafted as the ground on which were devised ballets by three of the more lofty figures in the 20th century ballet: by Vaslav Nijinsky (1916, New York), by Jean Babilee (1949, Paris) and by George Balanchine (1951, New York).

The first two of these three interpreted their own Tyl inventions. Balanchine's Tyl was staged for Jerome Robbins.

Tyl is the kind of heroic clown who suggests that a Chaplin or a Danny Kaye should have discovered him. Somehow he has been overlooked by our actors. Somehow, to our good fortune, three of the most inspired of dancer-actors in our time did not. How these several Tyls looked to several contemporary writers is recorded below.

3 Critics View 3 Tyl Eulenspiegels

". . . the acute intelligence and ingenious invention of Nijinsky . . . in his astute and graphic miming shone the elation of him (Tyl) that scores merrily. . . . a mimodrama like no other . . . courts a certain verity of time, place and circumstance; under medieval guise masks intensely contemporary ideas, fills the eye with pictorial illusions, the mind with thoughts that twinge. It is the handiwork of an intellect, invention and fancy that shows Nijinsky more than the master-dancer of his time . . ."

H. T. Parker, The Boston Transcript, 1916

•

". . . but Tyl Eulenspiegel is, I think, an excellent ballet. It is not a penetrating analysis through dance of a complex medieval character, nor does it pretend to be. It is a quick resume of a period and one of its most enduring folk-symbols. It is a theatrical introduction to an exasperating, delightful, brutal, childlike, tragic and comical character. . ."

Walter Terry, the N. Y. Herald-Tribune, September 30, 1951

•

". . . Balanchine's conception of the Tyl story is not a ballet in the strictest sense of the word. It is a grandiose pantomime, a masterpiece of stylization . . . it seethes with energy and activity and endless inventiveness . . . He (Jerome Robbins, as Tyl) is Robin Hood. He is Puck. He is Joan of Arc. He prances, he loves, he dances and he fights. How he fights! . . ."

Doris Hering, Dance Magazine, January, 1952

the season in review

by Doris Hering

Uday Shankar and his Hindu Ballet
Anta Playhouse
December 25 - January 6

The two programs that Uday Shankar and his Hindu Ballet brought to the ANTA Playhouse were polished and colorful — as polished and colorful as any high calibre western ballet performance. And perhaps that's why, despite the pleasure they gave us, we came away feeling shreds of disappointment.

After all, the western ballet is only the art of kings. And Hindu dance is the art of gods. It should, therefore, have a radiance, a tenderness, and a heroism that are beyond the ken of our worldly dance-art. As we watch the dancers move as vessels of the gods, their special state of creative humility should touch us deeply. We should undergo an experience, not see a performance.

But in the case of the Shankar company, it was for the most part a performance. And so we shall have to discuss it on that practical level.

As a performance it offered many rewards. For the eyes there were the exquisite and varied costumes. For the heart there was Shankar himself. He is a beautiful little man with soft raven hair and great doe-like eyes that still hold the innocence of childhood. He moves gently and smoothly, with great feeling for the lyric aspects of his art and with that wonderful magnetism-in-stillness that is the heritage of very few dancers. It serves him ideally for the portrayal of gods in solos like INDRA and KARTIKEYA (the son of Shiva) and in group works like TANDAVA NRITTYA (one of the archaic legends of Shiva).

We should like to have seen more of Shankar, but he allows a good deal of the performing burden to fall upon his wife, Amala. She is a buxom beauty with a contented warmth that shows off to advantage in the leisurely meanderings of peasant dances like the solo NIRIKSHAN (a peasant girl dancing for the eyes of a stranger), PEASANT COUPLE (a happy little earth-caressing duet for herself and Shankar), and the playful GRASS CUTTERS (for herself and the girls). But in works of a godly or mythological nature she seems to lack both detachment and authority.

In watching the Shankar programs one was struck time and again by the enormous dramatic range and technical integration of the Hindu dance. There is no emotion — no state of being — that cannot be clearly and accurately expressed by a movement or combination of movements that is entirely in keeping with the flavor and architecture of the whole. How right it seemed when the demon brothers in TILOTTAMA came on stage with their bounding, elastic-kneed gait. They even used their voices at precisely the right moment — where something more fearsome than their white-bearded masks, black hair, and red cloaks were needed. And how perfectly suitable were the rounded and undulating gestures of the girls, as, wrapped in brilliant shawls, they wove their prayer to the Ganges (GANGA PUJA).

The Hindu dance has a clarity that cannot even be obscured by choreographic insecurities. For example, in the new group works, PRAMILA ARJUN (a legend of Amazons), and THE GREAT RENUNCIATION (the story of Buddha) there were moments of lapse in the dance designing, but somehow the dramatic thread was never lost.

Mr. Shankar has done an incredibly sensitive job of integrating his company of seven dancers and orchestra of five virtuosi. The dancers performed as though the whole thing were a delightful game. Let us hope that continued touring does not rob them of this welcome freshness.

The musicians under the direction of Lalmani Misra producted a light, milky tone that seemed to encircle the dancers with an aura of shimmering sound. Like the dancing, it was lyric, rather than heroic — gently persuasive, rather than decisive — sunny, rather than penetrating. And the emphasis, especially in the nine premieres, was on the folk idiom.

Theatre Dance, Inc.
Joint Concert by 11 choreographers
at the 92nd Street YMHA
December 9, 1951

Watching the Theatre Dance program of December 9 at the 92nd Street "Y" was a little like eating a box of Cracker Jack. One had to do a great deal of munching for not much prize.

At the head of the prize category was Mary Hinkson's solo, MAKE THE HEART STONE. Although not especially clear in meaning, the dance had the urgent sincerity of a statement that comes straight from the heart. And it was performed with eloquence and authority.

It's always exciting to observe a young choreographer learning the discipline of his art. Linda Margolies' CURLEY'S WIFE showed definite progress in that direction. Based upon the killing scene in "Of Mice and Men," the duet had tension, clarity, and inventiveness. Yet it never spilled into over-movement, of which Miss Margolies has been guilty in the past.

The intricacies of Gertrude Stein were easily met by Mary O'Connell's three solos called MOODS OF GERTRUDE STEIN. Through simple devices like wrapping her arms around her so that the hands jutted out at the sides or crossing them over her head and crossing her legs at the same time, Miss O'Connell conveyed an amusing impression of reposeful chaos.

Lightheartedness is supposed to be the heritage of the young. But it comes with difficulty to young dancers. Judith Martin's approach to humor was to dress five girls in grotesque white dresses covered with dots and dashes and to move them like African fetishes through a series of satires on newspaper content. With cutting, the dance (called ETAOIN SHRDLU) should acquire the pith it now misses.

Valentina Oumansky's IN THE HILLS was a spastic-looking bit of country bumpkin gaucheness by a dancer whose charm and technical polish should take her far. And Bertram Ross's CAPRICE was an over-dressed bit of coyness whose motivation seemed exhibitionistic rather than witty.

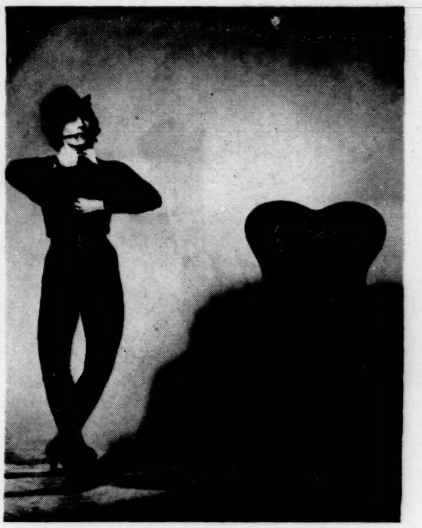
We've had our share of nocturnal dreams, but none has ever equalled Robin Gregory's NOCTURNING for tulle-swathed, tinsel-tailed madness. We'll not conjecture about its meaning, but it contained three squealing females, a silvery-haired male, some recalcitrant soap bubbles, a mass of escaping balloons, and not much choreography.

There was an accidental touch of humor in Merle Marsicano's overlong solo called IDYL. It was offered by composer-accompanist, John Cage, who bounced about more actively than the dancer in order to produce the isolated plink-plunks of accompaniment.

Alan Banks presented an earnest and ambitious group tribute to the endurance of the Jewish people. Called

(Continued on page 42)

the spotlight falls on:



Walter E. Owen

ZOYA LEPORSKY, character dancer supreme, takes this funny little man, Mister Trinket for a satiric ride. The little man is the creation of choreographer Paul Godkin, and one of a suite of three satiric dances composed for Miss Leporsky. They will be seen in concert late this Spring upon her return from a national tour with the Mata and Hari company, of which she is currently a leading dancer.

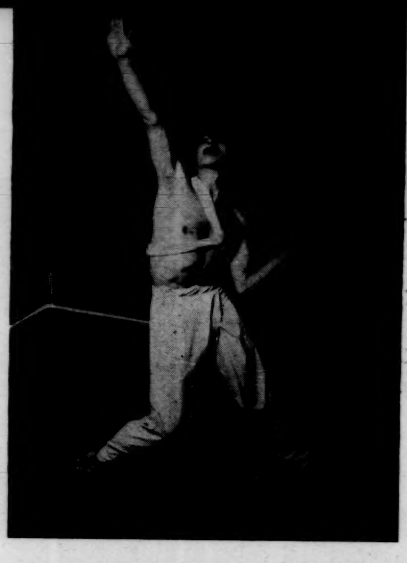
Fred Fehl

KATYA DELAKOVA and FRED BERK, folk and character dancers, seen in one section of their dance suite titled The Voice of the Beloved, based on verses from the Song of Songs. This duo ranges from the concert stage to the supper club floor with complete flexibility, interesting both types of audiences. They have recently concluded a 10 week engagement at the Habibi in New York, have had three concerts, and are due to appear February 9th in another at Cooper Union Hall, and will be seen on a national tour this season, going as far west as Colorado.

Walter E. Owen

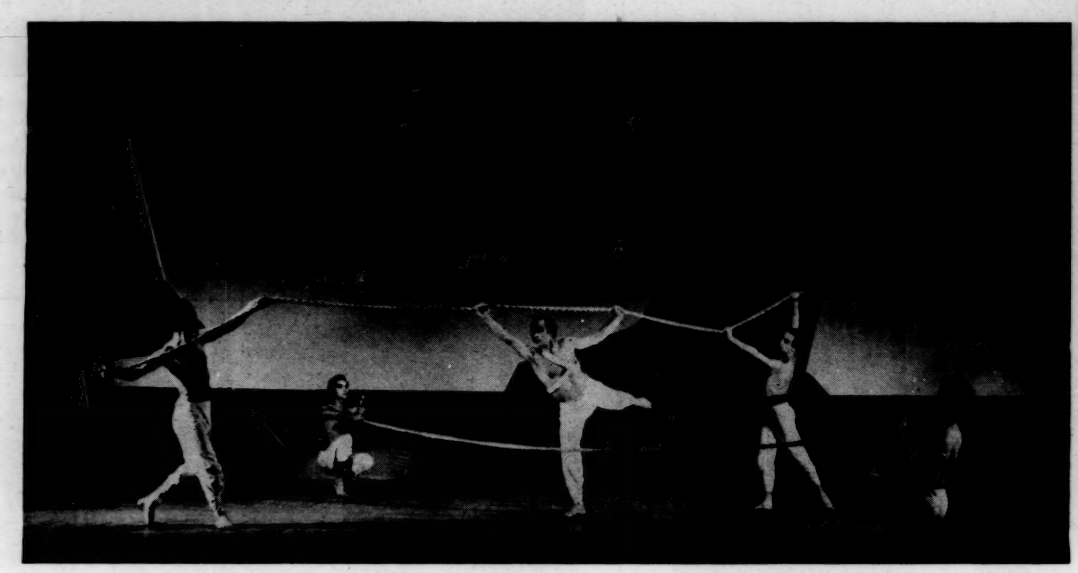
NOCTURNING is the title choreographer Robin Gregory gave to this gay romp involving an uncertain youth searching for experience in this and that. The four people involved are the youth, two ardent young ladies who can't make up their minds, and one extrovert adolescent female whom the youth finds the most compatible of the three young ladies. Miss Gregory intended no probing of the Id in her comedy, neither is any flight into fantasy intended. Just four people acting like people with some hilarious effect. The dancers are Robin Gregory, Matt Turney, Ben Garber and Mary Hinkson. The opus was premiered on the Theatre Dance sponsored concert at the 92nd Street YMHA on December 9, 1952.

jose limon and the academia de la danza mexicana



Jose Limon, as El Grito in his recently created ballet REDES (Nets).

REDES — *In translation, this title means NETS, as used by Limon a symbolic term for social order. The ballet, premiered during the recent season at the Bellas Artes, has a score by Silvestre Revueltas and a cast of 26 dancers. Limon himself dances the symbolic role of El Grito (literal tr. "Cry") or the conscience of Man.*



Mexican dance in review 1

by doris humphrey

Uenecoyotl, Aztec god of the dance.

● A repertory of nine ballets was offered to a Mexico City public at the Palacio de Bellas Artes in the recent season, November 24-December 16 by the Academia de la Danza Mexicana, which is a branch of the Instituto Nacional de Bellas Artes. This marks approximately the 10th year of government effort to develop dance in Mexico.

For this season, Miguel Covarrubias, present director of the Academia, invited Jose Limon to participate as leading dancer and choreographer for three of the nine pieces produced and the writer of this report was invited to participate as artistic advisor for all nine productions and to restage her own choreography for the *Passacaglia*, originally created in 1938.

The bulk of the ballets were composed by Mexican dancers on themes native to Mexico and revealed some very talented young choreographers who are being led to expand their gifts at a rapid rate, due to the enthusiastic organization behind them.

The season, in general, was a most commendable one. For all modern dancers,

ANTIGONE — *Jose Limon has taken the final act of the Sophocles tragedy as theme for his ballet of the same name, dancing the role of the tyrant Kreon. The solo dancer of the Academy, Rosa Reyna, was the Antigone in the performances given at the Palacio de las Bellas Artes in the three week season, November-December,* 1951. *The other members of the cast are the six soldiers, danced by Guillermo Arriaga, Jesus Iniguez, Guillermo Keys Arenas, Antonio de la Torre, Rosalio Ortega and Juan Casados.*

Limon's Antigone has a score by Carlos Chavez and decors by Miguel Covarrubias. It is anticipated that he will re-create this work for a New York and other American audiences in 1952.

it must be a source of great pride to know that in Mexico City there is a center for the training and production of modern dances sponsored by a government which has heart, hands and funds for the purpose.

Production facilities are nothing less than superb, beginning with a large and well-equipped theatre, a symphony orchestra, leading Mexican designers and composers on call, a large and flourishing school of dance to draw from, as well as a nucleus of professional dancers.

The programs list 56 dancers and an additional 16 children for the recent season. Also, there is a division of the school for ballet and a very large section for regional

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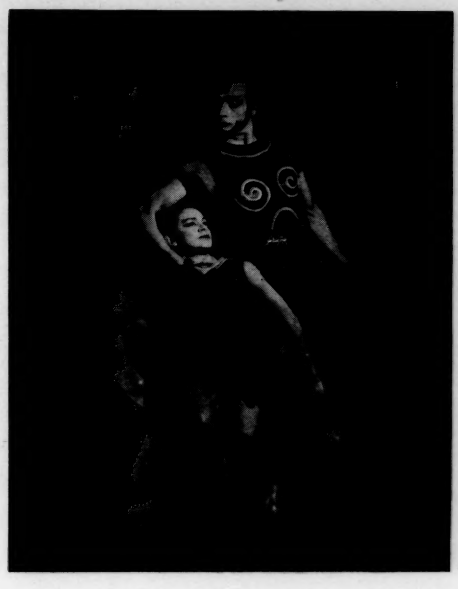

Rosa Reyna and Jose Limon.

photos by walter reuter, mexico city

ana merida recreates aztec legend in Bonampak

Outdoor stage in Chiapas, Mexico, with choreographer and principal dancer Ana Merida dancing the role of the Aztec flower goddess in her own recently created ballet, "Bonampak".

photos by walter reuter, mexico city

A prayer dance by the wives of Aztec nobles about to go to war, from the Merida ballet "Bonampak."

Mexican dance in review 2

by patricia fent ross

• At the ruins of Bonampak — rediscovered only a few years ago — is one of the most spectacular of Mexico's ancient Indian wall paintings. Bonampak is in the hot dense jungle now occupied by the Lacondon Indians, in the State of Chiapas, near the Guatemala border. This Mayan mural is unusual for its excellent state of preservation, since according to Mayan dates on the ruins it was painted about the year 785 A.D., and also for its subject matter. It depicts not only priestly ceremonies, which is common in Indian murals, but also brilliantly caparisoned warriors and battle scenes.

three other scenes from the same ballet:

a dance of the priests . . .

. . . bearing the prisoners of battle to live sacrifice . . .

a battle sequence

The ballet, *Bonampak,* based on the probable historical significance of the mural, was a cooperative work of several months. Two artists went into the jungle and made exact copies to supplement photographs. Pedro Alvarado Lang of Tuxtla Gutierrez, capital of Chiapas, wrote the libretto and Ana Mérida the choreography for the dance. The choreography is so excellent that the dramatic figures of the old mural seem actually to come alive in the dance. The set, a Maya-styled pyramid, and the costumes closely following those pictured in the mural, were done by Ana's father, famous artist Carlos Mérida. And finally, Gen. Francisco Grajales, Governor of Chiapas, sponsored the premiere of the ballet, including the cost of the two months of rehearsals. Bonampak was presented four times in Tuxtla Gutierrez in the month of November, and will be shown soon in Mexico City.

Ana Mérida has for the past few years been specializing in adapting ancient and current Indian ceremonials to the modern ballet, and has created several very good ones. In *Bonampak* she goes even farther and has used Indian dancers. Technically they are non-professionals, but that term is misleading since they have been trained from childhood in the dramatic dances of their Indian ancestors, which have a good deal in common with modern ballet.

For some time Ana has been working at the National Academy of the Dance, with a group of young dancers from "The Concheros", an organization of native dancers in the Valley of Mexico, whose purpose is to keep alive the ancient dances of their old Indian ancestors. This small group is now fairly experienced in adapting its talent to the ballet form.

For *Bonampak,* Ana took half a dozen of her trained *concheros* to Chiapas for the most difficult roles, and she herself danced the leading feminine part of a priestess of the flower goddess. The rest of the cast was composed solely of Indian dancers of Chiapas. Yet it was a highly professional performance. The dances are so dramatic that adopting the ballet form is easy for them and the dancing was flawless and the Indian spirit was there in the dancers themselves.

The libretto of *Bonampak* is simple and exactly what is suggested by the old mural. It opens with the King and his advisors, including the high priests, receiving the news of an imminent attack by a hostile neighbor tribe and the preparation for war, beginning with the prayer dance of the priests to the gods. Then the women, the wives of the nobles led by the Virgin Priestess (Ana Mérida) and Ix-Cab, wife of the ruler (Emma Domínguez of the Academy of the Dance) make their prayer dance for the warriors, which includes blood sacrifice in the old Indian method of drawing blood from their own lips and arms by puncturing them with cactus thorns. Then the warriors themselves, in ceremonial war dress, dance to the God of War. The enemy arrives and there is the spectacular battle dance, which ends in victory for the warriors of Bonampak, and the victory dance of taking the enemy prisoners and carrying them off to be sacrificed to the god. The final scene is the women's dance of thanksgiving to the gods, and the gathering of the King and his chieftains to celebrate the victory.

Bonampak is the most ambitious thing Ana Mérida has yet done, and it shows her continuing growth both as dancer and choreographer. For the performances in Chiapas the Governor had built a special open-air theatre, patterned after the old pre-conquest Indian theatres, seating about eight thousand people. It was full for every performance, and dozens of people went to Chiapas from the capital for the opening. It will be presented in Mexico City sometime this spring. *Bonampak* is ultra-modern ballet, but as old as the ancient gods of Mexico.

a Scottish ballet by Leonide Massine

Sadler's Wells presents

Donald of the Burthens

by mary clarke

all photos by baron of london

The King's recovery, aided by Donald, is celebrated by a large gathering of clansmen. Here is the sword dance, led by Brian Shaw (center).

Death (danced by Beryl Grey) encounters Donald (Grant) and persuades him to enter into a pact whereby she gives him worldly fame and riches as a doctor in return for his complete obedience to her wishes.

● Leonide Massine has been contemplating a ballet on Scottish themes and using Scottish dance idioms for several years. On December 12th, 1951, at London's Royal Opera House, Covent Garden, he showed the fruits of his researches in a new ballet, *Donald of the Burthens,* which was cheered loud and long by the first night audience and has been drawing very warm applause from London audiences since then.

Like all ballets, it didn't please everybody and on dramatic grounds it was wide open to criticism; yet a theatrical miracle, born of the superlative dance arrangements, nightly overcame the flaws and earned the ballet many tributes.

The story of the ballet concerns Donald, a young wood carrier, who makes a pact with Death whereby she will make him a great doctor in return for implicit obedience. All goes as planned until the King's life is in danger. Donald defies Death in order to save the King and then outwits her when she tries to claim his own life. Eventually in the midst of celebrations, Death overcomes Donald by a trick and after his body has been carried away she forces the assembled company to dance a wild and whirling reel.

There is scope here for much mediaeval mystery and tragi-comedy of a Tyl Eulenspiegel nature, and these aspects Massine has virtually ignored. The comedy and tragedy are uneasy bedfellows and there is little character for either

Alexander Grant, as Donald, to develop or for Beryl Grey (Death) to come to grips with. Story and atmosphere take second place to the Scottish dance and this casual treatment has brought much harsh criticism of the choreography.

The credit account, however, stands very high. The dance arrangements are by a master, unmistakably so. The ballet opens with a charming arrangement of a Waulking Song for Donald and the local women, and there is a tragic dirge while the king lies sick. With the King's recovery the fun really begins as the clansmen arrive for the dance of celebration. Following a superb entry of the dancers, two by two in great soaring jetés, nine boys perform a genuine sword dance, marvellously allied to ballet technique by the incorporation of balletic *tours*. The girls then perform a simple country dance and Donald himself has a virtuoso solo. The final macabre reel allows Massine to work his dancers into patterns and circles and whirling groups in his favourite fashion. Yet he retains control. There is never any doubt of where he wants the spectator's eye to concentrate.

It is a fine job of craftsmanship — aided by the great beauty and richness of the Scottish dance itself. Perhaps the only criticism that can be made of Scottish dancing is that it is *too* consistently brilliant and unless carefully presented can be wearying in the theatre.

Whether America would like this ballet is a moot point.

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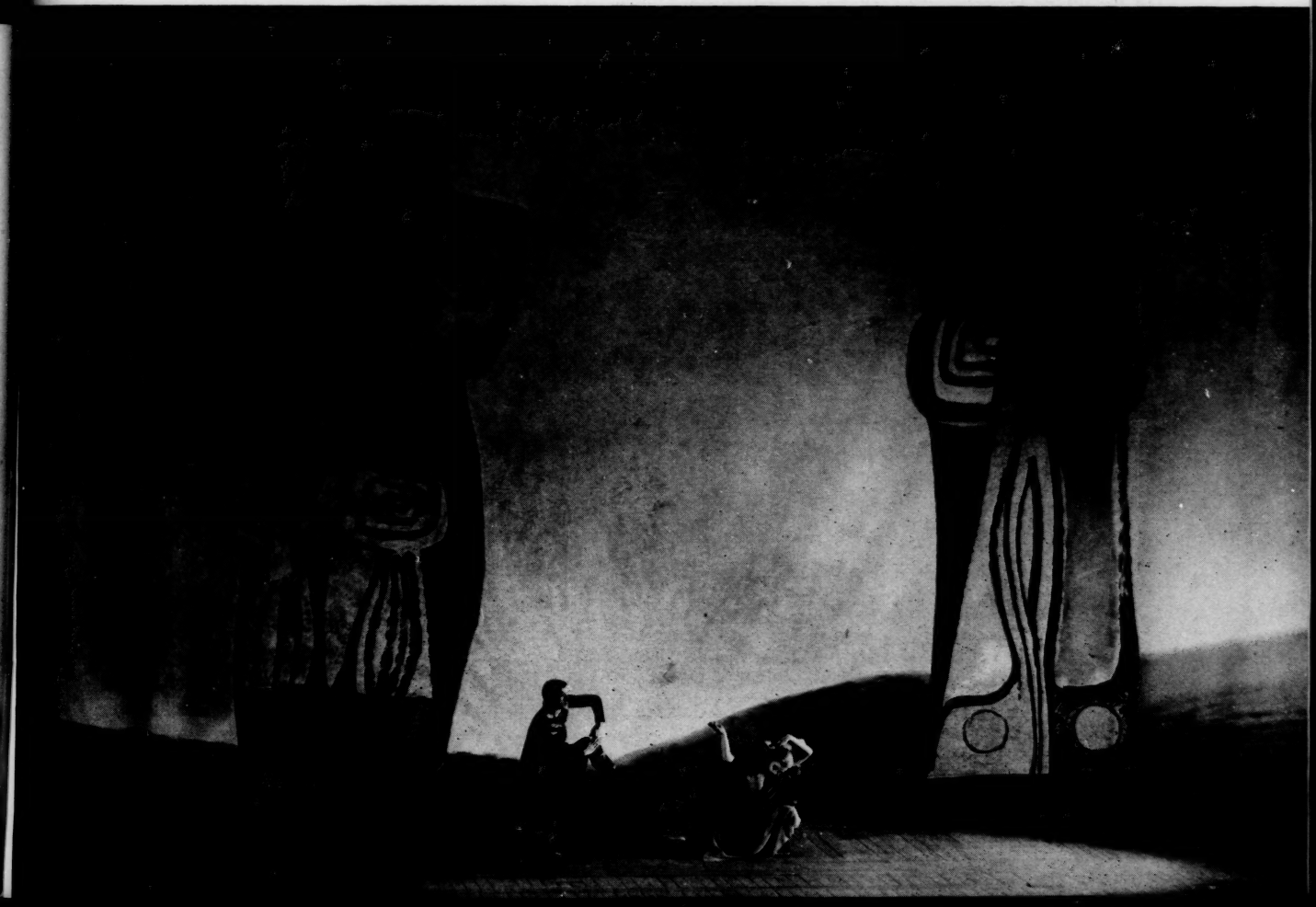
Alexander Grant (right) as Donald, a young wood cutter, dances with the peasant girls, who perform a balletic version of a Waulking Song.

Donald meets a peasant woman whose child is dying. He cures the child, with the help of Death, and his fame as a doctor increases. (Alexander Grant and Julia Farron — the drop by Robert MacBryde and Robert Colquhoun).



the legend of Carmelina

dancer of capri

by rose grieco

• During a recent tour of Italy, I stopped for a few weeks at Capri, where I was interested in learning the songs and dances typical of the island. Whenever I mentioned the word dance, the reply was always to the effect that I was eight months too late, as the natural person to have approached would have been la bella Carmelina. The more I heard of her, the more interested I became, since the feeling among the people of Capri for Carmelina seemed to verge on idolatry.

With my guide, Gabriele, who was related to nearly everybody on the island, I made the long climb to Monte Tiberio, where I met Carmelina's only child, Arturo. A silent, brooding man of fifty, who guards jealously his mother's few remaining possessions, he was very cool at our first meeting, and felt that it was futile to teach me his mother's tarantella, since all the music and dance of Capri had been buried with her.

After our fourth and last meeting, he had not only taught me the tarantella Capresa and the chant which precedes it, but told me the fascinating details of his mother's life. He gave me his copy of *The Enchanted Isle,* a book about Capri and Carmelina by Isabel Emerson. He had made for me copies of the only two photos in existence of Carmelina in her youth, and gave me snapshots of her as she grew older. He permitted me to be photographed in her only remaining costume and gifted me with her last coral necklace.

When I left Capri, Arturo's simple farewell ended with "Do not forget Capri." From the change in him, I knew he no longer believed that all things die with death.

(Continued on page 32)

Carmelina, at the age of 20 — and at the age of 60 — a span of forty years of holding reign over the island which was once the site of the court of Tiberius Caesar. Her end came in the same manner as many of the victims of Tiberius — she destroyed herself by leaping to her death on the site where two thousand years ago the victims of the Emperor had been thrown into the sea.

The feet of Carmelina. She was probably one of the few people who could make the ancient sign warding off the 'evil eye' with her toes, as well as with her fingers. According to superstitious lore, the effects of a curse were nullified by crossing the first and fourth fingers to form a sort of horns.

As severe and beautiful as an Etruscan sculpture, this was the head of Carmelina in her youth.

Amore mio quando sin--ga bello a-mor---re mio quando singa bel---lo
Amore mio quando sin--ga bello a-mor---re mio quando singa bel---lo
Vu sita nato basso la mar-in---a Lu ma--re-te man--tiene
An-do l'hai fatto sta faccia re--al---e? Io l'aggiu fa-tta 'mezz'a
ffesc'e bello Lu ma-re te mantiene ffesc'é bello com'un---a ro-
Capri bella Io l'aggiu fat- ta 'mezz'a Capri bella A tur--na tur-
sa 'mezzo nu giardi--no
a batta lu ma---re.

Caprian chant — based upon ancient Caprian melody — noted by Rose Grieco. This may be used either as accompaniment to the tarantella, or it may be sung by way of introduction.

The Caprian Tarantella of Carmelina

as taught to Rose Grieco
by Arturo Salvia of Monte Tiberio, Capri

Note: This is a courtship dance. The eyes of each partner are fixed upon each other throughout the dance, preceded by the chant printed here.

I recommend the Neapolitan tarantella as accompaniment to this dance, although it can be danced to the published chant, by repeating the 16 measures 12 times.

O. di Bella, music publisher, at 162 East 116th Street, New York City, is a good source for Neapolitan tarantella music for the piano and other instruments.

R. G.

● The tarentella is a dance in 6/8 tempo. Position: Partners facing each other, both arms raised.

Step 1

Point R across L, hopping on L, R directly in front, hopping on L. Repeat. 2 *meas.*

Step on R, point L, making half turn, raising L arm, and looking at partner over R shoulder 2 *meas.*

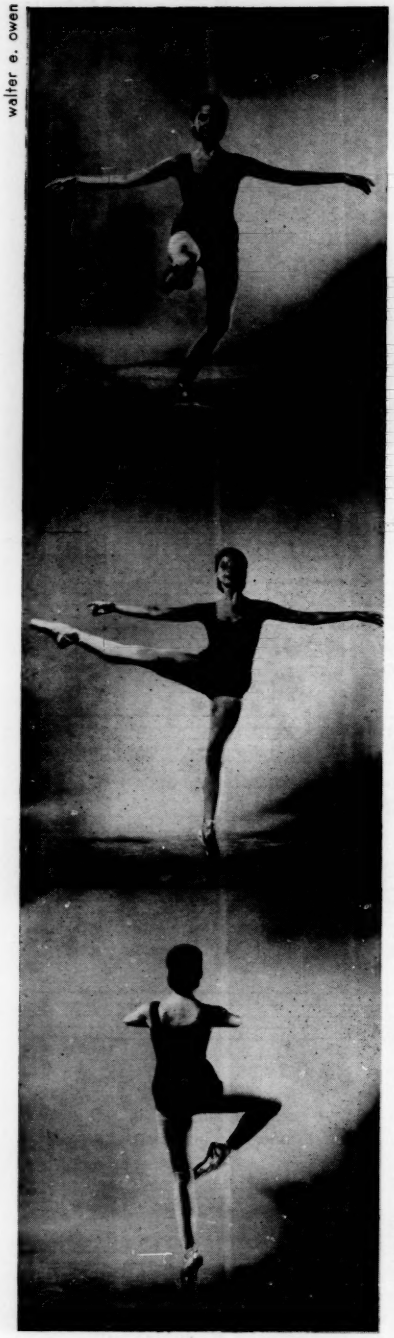
Step on L, point R, making half turn back to position, raising R arm and looking over L shoulder 2 *meas.*

Make two turns to L, stepping LRLR and pose with L arm overhead, looking over R shoulder. 2 *meas.*

Step 2

Come together, starting R, and with 8 short running steps, R shoul-

(*continued on page* 31)



walter e. owen

Three positions in the fouetté — from top to bottom, a) preparation; b) the whip to 2nd position; c) the whip to the knee (passé).

the model in these illustrations is Miss Norma Vance, Ballet Theatre soloist.

by eileen o'connor

Fouettes en Tournant

chapter XI of the series

Elements of Full Point Ballet Technique

Fouette (en tournant): pron. foo-weh-*tay*, meaning "whipped".

•

No tour de force in the ballerina's repertoire is quite as well known, or as thoroughly appreciated by the layman, as is the series of thirty-two *fouettes* one sees as the high point of many variations. There is nothing gracious, nothing beautiful and nothing artistic in the feat, however well it may be executed.

Nevertheless, every student of ballet should strive to accomplish it, if for no other reason than to develop the stamina and brilliance demanded by this tour de force.

Also, it has come to be recognized as a necessary accomplishment for the young professional when applying for even a corps de ballet position. Therefore, I have included it in this series, although I am fully aware of the greater importance of other exercises which may never find space in this necessarily limited series.

•

We shall start training our muscles for the basic movement at the barre, wearing soft slippers. This first exercise can be included as a regular part of the barre exercises, even for youngsters who are not ready for pointe work.

Exercise XXXXVIII

Fouette Preparation at the Barre

Stand facing R, holding barre with L hand, feet in 5th pos. Raise R leg to passe, R arm curved fwd at waist level and demi-plie on L leg as you open R leg straight fwd. Releve on L leg as you swing R leg straight to seconde en l'air (open to side). Stay on L releve as you bend R leg to passe position.

Repeat, opening leg fwd and demi-plie. Continue for 8 complete swings. The tempo of this exercise in a Viennese waltz and it is important that the music have a well accented beat, in order to make the dancer swing her leg with the accent down, instead of *up*. The demi-plie is on the count of 3; the swing to the side releve is on the count of 1; the bend to passe is on the count of 2.

Repeat this exercise entirely on L side as well as R.

Exercise IL

Fouette Preparation en Tournant

As soon as the student shows aptitude in the foregoing exercise, (i.e., provided she can stay high on the half toe for the counts of 1 and 2 and can swing the thigh well out each time to the side), it is time to try the exercise turning.

Always remember, it is the swing of the leg to the side that gives the momentum for the turn. As the R leg swings out, release the hand from the barre, letting the body turn to the R. As the R leg bends to passe, the body should be just about facing the barre, at which point the beginner can catch it with two hands, if necessary, turning R to original position and placing R arm fwd again. It is preferable, of course, that the student has adequate balance to complete the turn and catch the barre with the left hand only.

As in all turns, you must remember to spot, to focus your eyes on an object directly in front of you as you start the exercise, and to keep your eyes fixed throughout the exercise. As soon as you can repeat the exercise regularly, try doing the exercise eight times without the turn, followed by eight times with the turn, and finish with a balance in passe position, holding both arms in 5th pos. over head. Practice equally on L side.

continued on page 35

movement principles of the superior Ballroom Dancer

by albert and josephine butler

Foreword:
This is the first of a series of three articles illustrating the technique of the superior dancer as opposed to the movement style of the mediocre dancer.

"Don't be a foot-first dancer — put your rhythm in your chest!" To heed this exhortation means a major advance toward achieving superior dance style. Only through instantaneous rhythmic communication between the two partners on each separate step is ballroom dance harmony achieved. It is obvious this reciprocal harmony must be established through the points of contact prescribed by the ballroom dance position — the arms, shoulders, hands, and in general a light chest contact.

Almost every fault which detracts from good style and which annoys the partner stems from foot-first dancing. It is in the rhythm of the chest, flowing out through the arms, that the superior leader initiates all directional movements, indicates changes of body tempo and length of step. Similarly, a fluidly poised upper body enables the lady to respond instantly to the vagaries of her partner's movements.

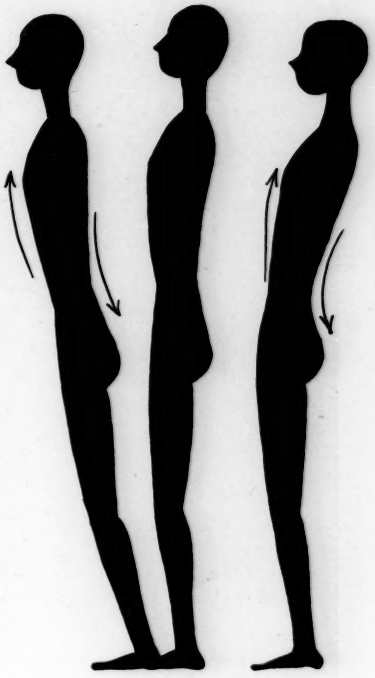
TIMING

For all practical purposes ballroom dance steps resolve themselves into three directional movements: (1) Forward (2) Backward (3) Sideward. The timing used in making these separate steps determines the difference between mediocre and top ballroom dance style.

In Illustration I the central figure shows the poise of the body in readiness for movement, with the weight balanced over the balls of the feet. This is the neutral position into and out of which the dancer moves in making directional movements.

In the figure at the left, the forward impulse has just been initiated. The straight line sway results from the shortening of the angle at the ankle. This tilt is effected before the heel of the supporting foot starts to rise, and a fractional second before the moving foot starts forward.

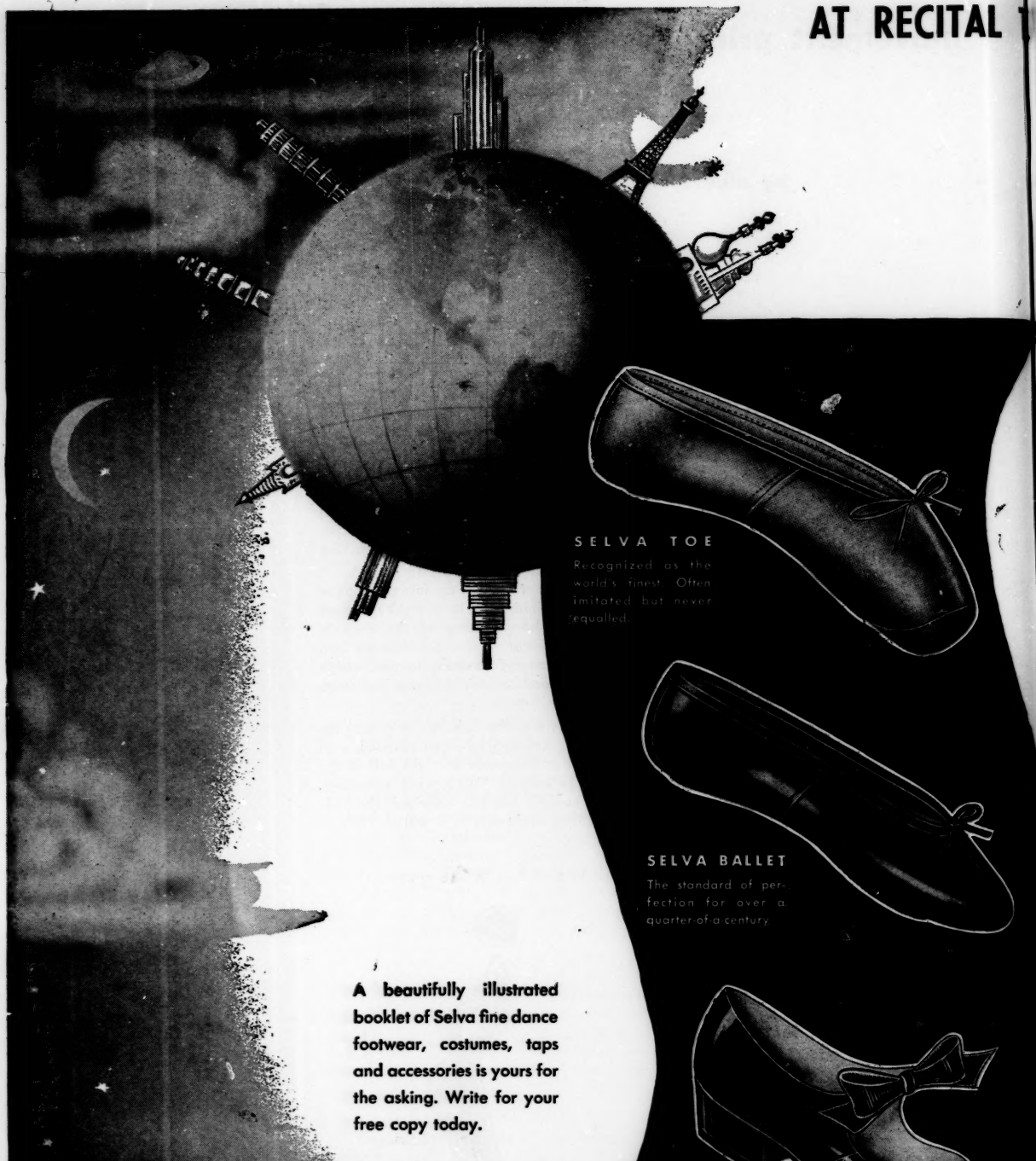
In the figure at the right of the central figure, a backward step has been initiated, with the weight still centered over the ball of the foot. In contrast to the forward movement, where a straight line is maintained, the body now forms a slight arc, or a shallow "C".



illustrations by phil may

Incorrect Forward Step
Typical "foot-first" timing

Incorrect Backward Step
Heavy step and incorrect timing when hips lead into the backward step.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young dancer section

what Dance is it???

Here we present the second and final section of this tantalizing search for the right name for the right dance. It is not too late to join in this provocative dance project. Read the rules carefully for more specific information, and hie ye hence to your friends, your libraries, your books, your DANCE Magazines, your souvenir programs and any and all sources of research and information. The prizes are wonderful, and you'll have a lot of fun. Remember, not the dancers, but the dances are what you are looking for.

9 _____

Prizes and Rules

3

1st prizes, each one an autographed copy of *Student Dancer,* by *Regina Woody.*

10

2nd prizes, each one a Souvenir Program, in color, of the famed Sadler's Wells Ballet Company (of their famous American tour, and including pictures of Margot Fonteyn, Moira Shearer and other members of the company).

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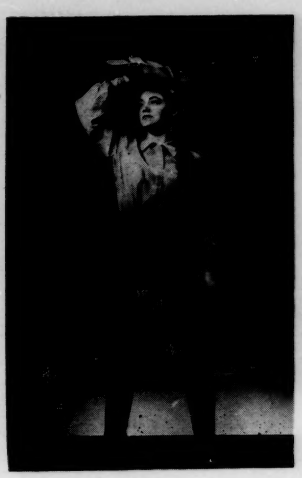
Read the rules carefully, and Good Luck!

RULES

1. *You must be between the ages of* 8 *and* 16, *and be or have been a dance student, to be eligible to join the contest.*
2. *Every contestant must register before sending replies. Send a note or two cent post-card today with the foling information clearly printed:*
   Name.....*Age*.....
   Address.....*Zone*.....*City*.....*State*.....
   Dance Teacher.....
   Dance School.....
3. *Address all registrations and replies to Young Dancer Contest,* DANCE *Magazine,* 416 *West* 33*rd St., N. Y.* 1, *N. Y.*
4. *There are sixteen photos, in all, to be named. Eight have appeared in the Young Dancer Section of the January,* 1952, *issue of* DANCE *Magazine. Eight are in this February issue.*
5. *Contestants must name the ballet, musical show, concert dance or motion picture in which the dancers are appearing in the contest photographs. Do not name the dancers.*
6. *The contestant must mark the numbers on a sheet of paper and set the corresponding names to match the correct numbers.*
7. *Along with the names of the dance works all contestants must send a short statement, (not less than* 20 *or more than* 100 *words) in response to the following question: "Has The Young Dancer Section Been Of Help To You? How?"*
8. *Send all answers and statement together at the same time.*
9. *All replies must be received no later than February* 29*th,* 1952. *Those received after this date will not be eligible.*
10. *Announcement of the winners will be made in the April issue.*
11. *There will be three* 1*st prize winners.*
12. *There will be ten* 2*nd prize winners.*
13. *Every registered contestant who complies with the rules will receive a dance gift.*

10 _____



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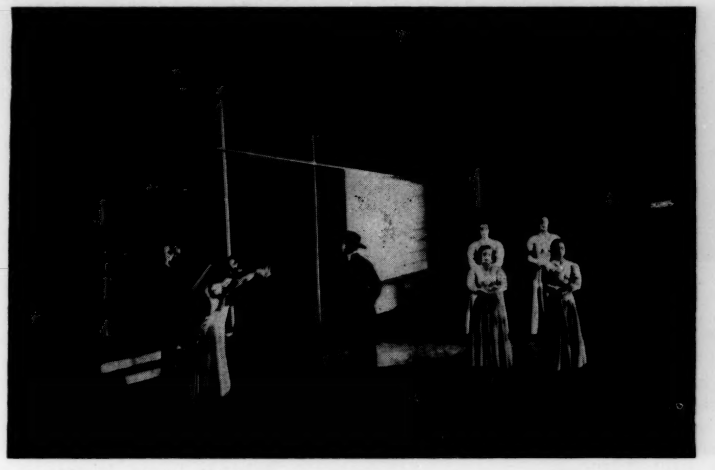

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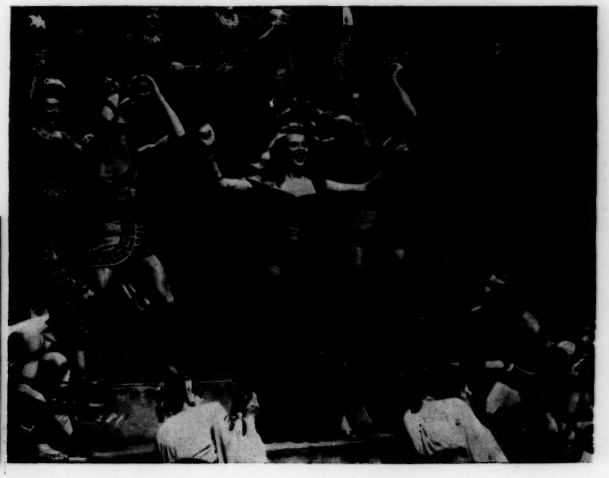
SOME HELPFUL CLUES:

One of these sixteen dances is being presented by a foreign company now in this country. One is an excerpt from a famous 3-act fairy-tale ballet. Another is from a two-act fantasy especially beloved by children. And a fourth is based on a story from the Arabian Nights. One was originally created for and danced by the most famous dancers of the middle 19th century after many squabbles. There is a dance of spring in pioneer country; another of young love betrayed; one of a fickle day-dreaming woman; and one of a tomboy who finally gets her man.

For all of these, and for the seven others, costume, set, movement and dancer are your best clues.

15 _____



16 _____

young dancer section

matters of interest here and there

The party served several purposes. First, it was a combined Christmas and Chanukah party (see Christmas tree and ceremonial candles for the Hebrew Feast of Light) at the Queensview Housing Development in Long Island City. Secondly, it was a happy occasion that once more displayed the wonderful work of the National Foundation for Infantile Paralysis. Dancer Harriet Pargament, 11, has been a polio victim. Through the help of the Foundation she can dance again, which she did on this evening. Harriet is studying at the Newkirk School in Brooklyn.

In Central Florida a student dance organization called Ballet Petit is taking wings and doing some flying. The group is run by student government, and teachers Edith Royal and Doris Duxbury are directors. Students at present in the company live in six different towns.

So far Ballet Petit has 4 ballets and 3 variations in their repertoire, and numerous performances to their credit. Anyone interested in learning more about the Ballet Petit can contact President Norma Jean Thaggard at the Royal Studio in Winter Park.

Shown in rehearsal are some of the members of the company: Barbara Watson and Jerry Imber, Carol Sawyer and Bill Finne, Joan Dann and Glen Woodworth, Norma Jean Thaggard and T. J. O'Stern.

"Somebody's been sleeping in my bed, and there she is!" Goldilocks is Alice Breazeale, and Papa, Mama and Baby Bear are played by Margaret Roediger, Kathleen Mitchell and Janet Geddes, respectively. All four are students of Genevieve Brown Wright in Tucson, Arizona.

Desha, American dancer teaching in Bergerac, France, sends us this lovely photo of three of her pupils in a Minuet by Mozart. They are Colette Lagolce, 12, Marie Christine Carrard, 11, and Josette Sournies, 12.

The Theatre Studio of Dance in New York City, Orest Sergievsky, director, has an excellent and successful idea that might be introduced in other communities. Once a month the studio becomes a show case for dancers. On alternate months students are presented, other months, professional dancers in favorite or new works.

Scenery consists of a set of dark curtains as backdrop and cyclorama, a spotlight and a floodlight. Admission is charged to cover costs, which include rehearsal pianists, printing, mailing, etc. Costumes are the responsibility of the student. Students from other studios are always welcome to audition and perform.

Above is a student presentation of a Degas-inspired ballet called Le Foyer de la Danse. Choreography by Mr. Sergievsky. The dancers are Willa Williams, Felicia Semaia, Franceska Kawaguchi, Phyllis Zeisel, Loretta Moffat, Yolanda Moffat, Yoland Novak, Roberta Banks and Joan Chasson.

The Caprian Tarantella of Carmelina

continued from page 23

ders almost touching, and L arm overhead, move clockwise. 4 *meas.*

Repeat, with L shoulders together and R arm overhead, moving counterclockwise. 4 *meas.*

Step 3

Step on R, point L, pose with R arm overhead. 2 *meas.*

Step on LRL moving to L, with L arm overhead, and point R. 2 *meas.*

Stepping RLR, make two turns moving to R, step on L and pose with R arm overhead. 4 *meas.*

Step 4

Starting R, face each other, almost touching, with R arm high and L arm considerably lower, move with 8 steps, circling clockwise. Then move counterclockwise 8 steps, with L arms high. 4 *meas.*

Step 5

Starting R foot, link R arms, L arm overhead, with 8 short running steps; move clockwise. Link L arms, R arm overhead and move around 8 steps counterclockwise. 8 *meas.*

Step 6

Starting R foot, L arm overhead, R arm around partner's waist, move 8 steps clockwise. Change to L arm around partner's waist, R arm overhead, and move 8 steps counterclockwise. 8 *meas.*

Step 7

Cross hands, with R hands under. The girl turns under their crossed arms first, then the boy. This is repeated. 8 *meas.*

Step 8

Repeat Step 7 in double tempo, as both dancers turn simultaneously twice as fast. 8 *meas.*

Step 9

Release hands. As boy moves backward, hopping on L foot and doing petit rond de jambes in front of L knee with R foot, girl follows, facing him, with the same step — 8 times. 8 *meas.*

Separating, girl starting on R foot, boy on L, make two turns and move to wherever tambourine and scarf are placed. Girl picks up tambourine, boy takes brightly coloured scarf. 4 *meas.*

Step 10

Girl goes down on one knee, beats tambourine on hand, head, knee and elbow, as boy circles her. 8 *meas.*

Boy teasingly brings scarf down around girl's neck, pulling her head down until it almost touches floor. 8 *meas.*

Step 11

Girl rises quickly, as boy hands her end of scarf in R hand. She changes tambourine to L hand. With L elbows touching, they move 16 steps counterclockwise, holding scarf high above their heads. 8 *meas.*

Quickly changing, so they are now holding an end of the scarf in L hand, the girl changes tambourine to R hand, and they move 16 small running steps clockwise. 8 *meas.*

Step 12

Separating, but still holding the scarf with L hand, girl begins to turn under scarf, boy following. Repeat. 8 *meas.*

During next 6 measures, both turn under simultaneously, since both are turning toward their respective L. 6 *meas.*

FINALE:

During last 2 measures, both face audience, holding an end of scarf with L hand, boy putting his R hand around girl's waist. With scarf high above their heads, girl starts shaking tambourine low and raising it slowly, until it is above her head. Leaning back toward boy, she points her R foot in the final pose.

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the legend of Carmelina

continued from page 22

Rafaele, Carmelina's husband, is an ancient, toothless relic of a man. No longer able to walk, he drags himself to his spot in the sun, and gazing through the days and months at the statue of Santa Maria del Soccorso, high above the sea, he prays only to die, that he may join his beloved Carmelina.

The writers who have extolled Carmelina of Capri are Amadeo Maiuri, Carlo Sivieri and Ermanno Vuoto. The Princess Mafalda of Italy and Palmiro Togliatti are among the famous people who visited her. Lembach, the famous German artist, painted both Carmelina and Arturo in oils. The paintings are now gathering dust in the squalid villa which cries out for Carmelina's magic presence.

•

For over half a century, not unlike the sirens who held Ulysses prisoner on the rocks of an island not far away, Carmelina enchanted visitors and natives alike with her ancient songs, her provocative dances. No visit to Capri was complete without having made the long climb, by foot or donkey, to the very top of Monte Tiberio, where in a two-room stucco house, Carmelina reigned as queen. Artists, statesmen, royalty and (in recent years) G.I.'s paid their respects to the custodian of Caprian legend. She was the last of a fast vanishing type — the true peasant.

Although books and articles have been written about her, she could neither read nor write. She played in a film made at Capri many years ago, but she never saw it, nor any other film. Formal studies in music and dance were unknown to her, but she played her large, crude tambor as the Capresi swear it will never be played again. She thrilled visitors from every corner of the world for fifty-five years.

She was that rare entity, the instinctive artist. Her dancing and tambor rhythms sprang from her as naturally as song from a bird. The legends of her island, passed down by word of mouth since before the days of Tiberius Caesar, she recounted with inimitable charm. A few feet away from the Salto di Tiberio, a thousand feet above the sea, where the Emperor Tiberius used to indulge himself in the quaint habit of having his slaves and concubines thrown over the cliff into the sea, Carmelina, after serving her guests Lacrima Tiberii wine, held them spellbound with her story telling, singing and dancing.

From the time she was fifteen, the people of Capri recognized in her the most genuine expression of their island's savage beauty. And long after her husband Rafaele had ceased to partner her, she danced with her only son, Arturo. In her late sixties, she was still the siren of Capri.

But Time, in his relentless way, conquered even the unconquerable Carmelina. Finally, at seventy, she became heavy and slow with age, realized finally, tragically, that Carmelina of the winged feet and magic voice was no

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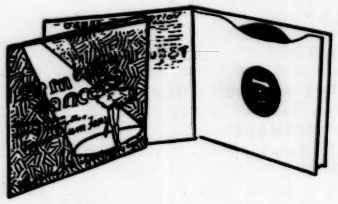

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The author, Rose Grieco, in tarantella costume which belonged to Carmelina of Capri, the only costume remaining in the custody of Carmelina's son. All the others had been destroyed by Carmelina.

Miss Grieco is a teacher of dancing in Montclair, N. J and an ardent folklorist. In her own city, she is leader of a group which dances the tarantella and many other folk dances.

more. She became silent and withdrawn. She remained high atop Monte Tiberio, surrounded only by the ancient ruins of the Villa Jovis. There she brooded in lonely silence over her past. Who knows what dark thoughts possessed her in her loneliness, close to the promontory from which so many helpless victims were thrown two thousand years ago? For the final act in the drama of her life developed a tragic pattern.

In the 75th year of her life, Carmelina sat for hours, quietly staring at the jewels she had received during a lifetime of adoration, and the costumes that belonged to an age forever gone. One by one, she threw the jewels over the cliff of Tiberius. Slowly, methodically, she cut her lovely costumes to ribbons, and often weeping, cast them into the sea. She seemed to wish to be divested of every symbol of the past, before freeing herself of the old and useless body left to her. The pattern was complete when she destroyed the only living evidence of a life already vanished by leaping from the window of her villa.

The people of Capri do not remember the broken body they buried. At the sound of her name, their faces light up. To them she is the glorious and ever youthful dancer of Capri, Carmelina the legendary.

fouettes en tournant

(*Continued from page* 24)

Exercise L
Fouettes en Tournant

Having mastered the above exercises in preparation for center practice, you are now ready to start the really gruelling ordeal of building up the stamina, endurance, strength and will power required for execution of 32 consecutive and perfect fouettes.

I do not mean to frighten you by these ominous words, merely to prepare you for the shock of realizing that you must actually train for 64 in a series, if you wish to surely do 32. If, at this point, you feel that the dancer's lot is indeed a sorry one, take heart in the fact that the famous high-wire act in Ringling's circus, the Wallendas, positively will not attempt a new trick until they have done it one thousand times perfectly on a painted line on the floor. In their case, it is a matter of life or death. You, the dancer, have only your reputation and few bruises to worry about.

There are many ways to start a series of fouettes in a variation, and, for the sake of artistic subtlety, it is wise to mask the preparation as smoothly as possible, rather than to make a fussy onslaught of it. However, for studio practise, I advise the student to start with the most secure possible balance, i.e., start with the full Cecchetti preparation and pirouette en dehors (see issue of December, 1951).

From one pirouette, open the R leg directly fwd, demi-plie with the arms open to 2nd pos. (see illustration A). Releve, letting the R leg swing to side, pulling the body in the turn and closing the arms to an open circle fwd at waist level. Complete the turn with the R leg closing into passe position, before coming down from the half toe (see illustrations B and C).

This must be practised first in a series of 2, then 4, then 8, 16, etc.

It is more difficult to turn slowly, but fouettes are far more effective if done in a moderate, rather than in a fast tempo, with emphasis on the grandeur and power of the movement, instead of on speed.

Only after the fouette is completely secure on half toe, after the student has confidence in releves of all positions on pointes, should any attempt be made to execute fouettes in series on full point. Then it is advisable to go to the barre for many sessions before trying them in the center of the floor. This is not something that can be learned and accomplished overnight. But by learning early the correct method of approaching this step, the student can develop gradually so that in a few years' time she can include fouettes as a general part of her accomplishment.

To be concluded

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27 Semaphore Tap—Intermediate—military tap swish of flags on stop time music.
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(Please order by number)

92 Doing The Jay Walk—Musical Comedy Tap.
93 Truckin'—A Tap Dance Version.
94 Piano Tap—Group, carrying toy pianos.
95 Mammies On Parade — Group, southern mammies and Topsy.
96 Hot Feet — Group, boot-blacks and customers.
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99 Hot Tamales—Solo, duet or group.
100 The Continental—Duet or group.
101 The Big Bad Wolf and The Three Little Pigs—Quartet.
102 Shakin' The Rhumba—Solo or group, with rhumba shakers.
103 Tambourine Rhythm — Solo or group, with tambourines.
104 Tap-ioca—Duet or couples.
105 I See By The Papers—Rubber-legs rhythm, duet.
106 Jungle Rhythm—Two groups of girls.
107 Mexiconga — Musical Comedy Tap Version.
108 Tambourine Tap—Solo or group.
109 Musical Comedy Tap Routine—Solo or group.

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113 Advanced Syncopated Soft Shoe
114 Jack Manning Tap League of America
115 Syncopated Waltz Rhythm
116 Shades Rhythm Tap Dance
117 Deep South Walk
118 Personality Tap Rhythm
119 Advanced Double Up Rhythm
120 Advanced Broken Rhythm Routine

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52 Swingtime—Hot-Cha tap.
53 Intermediate Rhythm (B) — Group.
54 Hot Cha Tap—Swing style for girls.

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55 Intermediate Rhythm Buck—Fast —Pick-ups for finish.
56 Rhythm Tap Routine — Sliding trench finish.
57 Drum Roll Rhythm—Military Rhythm—cramp rolls.
58 Military Tap Routine — Nice rhythm.
59 Suzi-Q—Tap version.
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61 Tappin' Time—Foundation-valuable.
62 Soft Shoe — One and one-half chorus. Breezy.
63 Foot Notes—Flash, lots of style.
64 Buckin' Along—Class or solo.
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Mexican dance in review

•

Jose Limon and the Academia

(*Continued from page* 17)

folk dance. In a country notable for its arts and love of dancing, it seems most likely that Mexico is destined to be a great dance center when its large potential of performers is mature and its choreographers acquire more know-how.

A great deal of credit for the recent surge of modern dance in Mexico must go to Miguel Covarrubias, who as director of the department of dance (of the Academy) for the government, has devoted himself with fanatical zeal to this task.

•

The November-December, 1951 season at the Bellas Artes brought forth the following:

Tonanzintla

This work was composed by Jose Limon with music by Fray Antonio Soler, and decors and costumes by Miguel Covarrubias.

A holdover from the previous season at the Bellas Artes, this charming piece in the baroque manner was composed by Limon for himself and four girls (it was also staged last summer in this country at the 4th annual American Dance Festival, held at Connecticut College, New London, Conn.) It was given a stunning performance by Limon, and the four girls, Martha Castro, Valentina Castro, Beatriz Flores and Rocio Sagaon.

•

***Tierra* (The Earth)**

This work had choreography by Elena Noriega, music by Francisco Dominguez and sets and costumes by Arnold Belkin.

In three parts, subtitled "Exodus", "The Awakening", and "Germination", this was a dance which attempted to abstract the Indian relationship to earth and showed a commendable effort to get away from realism.

In a land where funerals and rites for the dead are elaborate and prescribed as to form, Miss Noriega succeeded in symbolizing her figures in the first section so as to suggest both a funeral procession and the rescue of a dying child by the fertility of the earth. Other sections dealt with work motifs, all stylized, and with family life. In this, Miss Noriega, as the Earth figure, was notable for simplicity and warmth. The choreography, however, lacked skill, being rather broken in form and without transitions and development of themes. Nevertheless, it showed talent and promise, especially as the choreographer had, in the large cast, some of the youngest and least experienced dancers to work with.

•

Passacaglia and Fugue in D Minor

Choreography by Doris Humphrey, music by J. S. Bach, sets and costumes by Antonio Lopez Mancera.

This opus, created in 1938, was restaged for the Mexican dancers by the writer of these notes, with Jose Limon in the lead. Com-

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mentary on its performance, appearing in the Mexico City News, by dance critic Peggy Munoz, read as follows:

"The revival performance of Bach's *Passacaglia* by Doris Humphrey was utterly magnificent in concept and realization. Abstract from beginning to end, as a dance based on the polyphonic music of Bach must necessarily be, Miss Humphrey's choreography was as powerful as anything I have ever seen in the dance medium and the dancing of Jose Limon, Raquel Gutierrez and Xavier Francis as soloists was completely masterful with every movement. The only flaw I found in the performance on opening night was the incompetent orchestral accompaniment. . ."

•

***El Sueno y La Presencia* (The Dream and the Presence)**

Choreography by Guillermo Arriaga, music by Blas Galindo and sets and costumes by Chavez Morado.

A macabre piece, based on an incident occurring on the Day of the Dead, a significant day in the Mexican religious calendar. The opening discloses a typical pueblo street, with a young girl selling sugar skulls and skeletons to passersby, who include a charro, party girls, housewives, etc. The scene turns into a dream-fantasy as the skeletons come to life, led by the crowned figure of Death himself, a part well taken by the choreographer, Guillermo Arriaga.

This dance was very popular with the audience, as it dealt with types and themes familiar to all. To a North American eye, it was notable for the characterization of the leading part and for the imaginative costumes by Chavez Morado, one of Mexico's most eminent painters.

•

Antigona

Jose Limon created the choreography for this opus, Carlos Chavez the music and Miguel Covarrubias the sets and costumes.

The score, a masterpiece well known in concert, was choreographed by Limon according to the original tragedy by Sophocles. All extraneous characters were eliminated and the struggle between Antigone and the tyrant Creon was starkly realized with a background of guards to lend bulk and power.

Full of stunning movement and well characterized by Limon and Rosa Reyna, it had no less an impact on the eye in the stylized Greek sets and costumes by Miguel Covarrubias. A prologue of poetic beauty by Salvador Novo, spoken by Raul Dantes, was of great value in explaining the tragedy and setting the keynote for it. The very dim lighting was an unfortunate handicap to the choreography, dulling the power of some of the stripped, incisive movement, a fault which occurred in other ballets also, all too often. Nevertheless, Limon managed to convey the superb conception of his part and to add another masterpiece to his repertory.

•

***Los Pajaros* (The Birds)**

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Ottorino Respighi and sets and costumes by Antonio Lopez Mancera.

A ballet set to the familiar Respighi arrangement, with the merest wisp of a plot about lovers, farmers and birds, it was interesting mainly for its costumes by Mancera and for the personal charm of the dancers participating.

This sort of thing, lacking support from an original idea or striking movement, is the most difficult of all works to compose, requiring sustained power of invention, which is somewhat beyond the choreographer at this point.

•

***Pastillita* (Little Candies)**

Rosa Reyna created this ballet, Carlos Mabarak wrote the score and Julio Prieto made the sets and costumes.

The children's division of the Academy performed this, a well known fairy tale about toys. Dozens of little girls capered about as dolls and animals, with only one adult (Guillermo Keys Arenas) participating as a fox-villain. As every Mexican household knows the story and contains similar toys, it raised a vast delight in the beholders. The sets and costumes were charming in their two elaborate scenes and some of the children showed great promise as coming dancers. One could wish, however, that immature dancers would be shown on informal programs, and that in the near future, dance performances at the Palace of Fine Arts would be on an entirely professional level.

•

***Redes* (Nets)**

This work had choreography by Jose Limon, a score by Silvestre Revueltas and the sets and costumes were made by the production department of the Bellas Artes.

The score, originally written for the film "The Wave" by one of Mexico's finest composers, was subsequently rescored as a concert piece, for which the brother of the composer wrote a new scenario. It is this version which Limon staged.

It concerns a symbolic social theme about "The Cry" (*El Grito*), creative, liberty-loving, and opposing him "The Dark Cry", symbolizing chaos, negation and oppression. Limon took the part of the "Cry", bringing light and creative life to men. In his hand he carried a rope, teaching them to weave a net, symbolic of work and cooperative effort.

In this one, Jose Limon was a powerful and exciting figure, realizing his part of life-giver in every movement. The group choreography was extremely striking, too, and the participating dancers gave it a rousing performance. The costumes were of no great interest, but the score was superb, of great vitality and originality.

•

***Huapango* (Mexican Dance)**

Beatriz Flores created this opus, Pablo Moncayo wrote the music, Miguel Covarrubias created the sets and Rosa Covarrubias, the costumes.

The Huapango is a Mexican dance from Vera Cruz province. It has a strong Spanish

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flavor in its heel beats but not in the arms, except in the flutter of a fan, now and then. The dance is done by the people for their own amusement, a real folk dance, and was so treated by the choreographer.

Folk dances are very difficult to transfer to the stage; they cannot be authentic, nor can they be over-theatrical. In this case, the choreographer erred in not formalizing enough, although, as performed by dancers who understand the style, it was consistently interesting. The music was stunning, a beautiful arrangement of folk tunes. The costumes and sets by Miguel and Rosa Covarrubias made a handsome combination to beguile the eye.

•

***La Manda* (The Penance)**

This work was created by Rosa Reyna, the score by Blas Galindo, and sets and costumes by Chavez Morado.

A holdover from the previous season, this is a very Mexican theme, familiar to every Mexican. *La Manda* is a penance (literally, "the command") or a journey undertaken as a supplication for good fortune or good health.

Of religious origin, the hardships undergone by devout Indians in this rite are almost superhuman. They are known to crawl incredible distances on their knees, for instance. The ballet uses such a *manda*, undertaken by a sick woman, and introduces plot complications by including her husband and his sweetheart who accompany her.

In spite of its theme of love and death set forth in a strange and fascinating rite, the interest lapses frequently for want of consistency in the style, although it hangs together dramatically. It has been given a handsome production by the Bellas Artes staff.

•

***El Chueco* (The Crooked One)**

Guillermo Keys Arenas was the choreographer of this opus, the score was by Miguel Bernal Jimenez and set and costumes by Antonio Lopez Mancera.

The most ambitious of the ballets, in point of production, length, size of cast and plot complications, this was, underneath it all, a very simple and touching story of the spiritual revelation of an embittered cripple. Told in terms of a poor Indian town and its many types drawn true to life, we follow the "Crooked One" (danced by Guillemo Keys Arenas) from his unhappy torture by street urchins through a dream of salvation, such as a poor Indian might have complete with angels.

This ballet is done with great sincerity, flawless as to style, with all parts of the production combining harmoniously. Special honors should go to Keys for the choreography, to Jimenez for the music and to Mancera for the sets and costumes.

The Mexican public warms to folk-ballets of this sort, which is entirely right, but one cannot help wishing that Mexico's creative choreographers may be guided into appreciation and use of a wider and more sophisticated range of material in the future.

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"donald of the burthens"

(*Continued from page* 21)

Massine's stock stands higher in England where his name will still sell out the largest theatres and where his appearance on the stage draws enormous ovations. This may partly be because in England theatre memories are long and reputations once built tend to endure; partly because the Massine *genre* of speedy detailed character ballet, with much incident and much small gesture, is better liked in England.

For the standard of performance by the Sadler's Wells company, however, there could be nothing but praise. They perform with admirable vigour and precision, much helped by the lovely costumes of MacBryde and Colquhoun, in colours that suggest the mist on the hills and the bluebells and heather of Scotland; and by the stark, primeval settings, monumental in their simplicity. Ian Whyte's Scottish flavoured music is admirable for the theatre and in staging the formal Scottish dances Massine called in the help of two experts, Mr. John Armstrong and Miss Emma Taylor, so that his dancers might foot it not only featly, but accurately.

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books in review

(*Continued from page* 12)

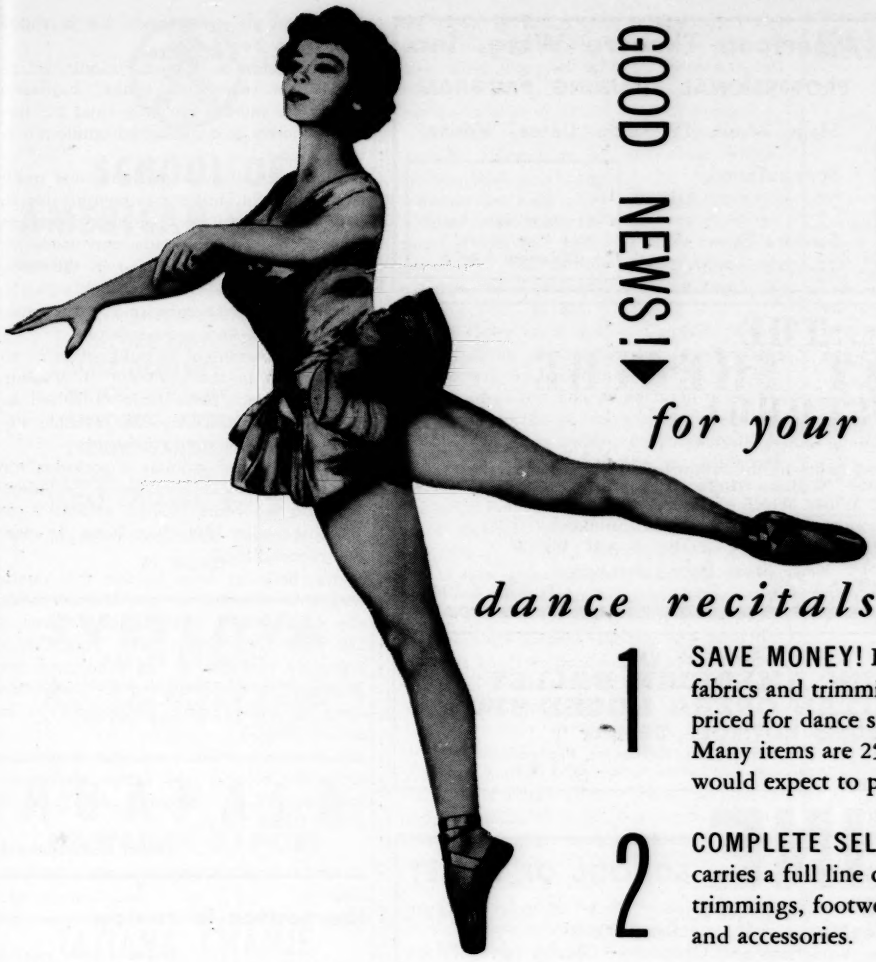
Guide to Dance Periodicals compiled by S. Yancey Belknap, in 4 volumes, 1925-1950 (vol 1, 1925-35, in preparation)
vol. 2 listed at $ 6.00
vol. 3 listed at $ 6.00
vol. 4 listed at $10.00

A professional librarian and a dauntless woman, Mrs. **S. Yancey Belknap** took upon herself during the war years the superhuman job of indexing the subject matter to be found in dance periodicals published in the U. S. A. and in England, a work which she has continued to the present. The work, entitled "Guide to Dance Periodicals", was to be published in four volumes and to be issued consecutively.

The first of these was, of all things, volume 3, which was issued in 1948; volume 2 was issued in 1950 and volume 4 in 1951. Volume 1 is yet to appear.

Behind these bare facts is an effort worth the consideration of every professional dancer, teachers, and lover of dance.

For the first time in educational history, it is possible for a college student interested in acquiring a degree for a theme based on the subject of dance to give a definite reference (as source) to a volume(s) set up for such purpose of research, as the conferring of degrees for such themes depends in some measure on the validity of the source of subject matter



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used, and its acceptance by a college examining board.

The "Guide to Dance Periodicals" furnishes an accredited index, suggesting that these sources not only exist but have the authority of a published catalogue behind them.

The worth of such an index (or guide) to others than students is beyond description. Writers, editors, teachers, librarians, professionals of all kinds may trace any kind of reference to dance in the microscopically detailed "Guide", in which all subjects, proper names and titles appear both indexed and cross-indexed.

The postponement of publication of volume 1 lies in the difficulty of obtaining copies of dance periodicals published during the years 1925 to 1935, but this work is, nevertheless, going forward.

For the record, volume 2 includes nine English and American dance periodicals covering the years 1936-40; volume 3 covers the years 1941-45; volume 4 covers the years 1946-50.

Mrs. Belknap, who is also the founder and sole director of a collection which she calls Dance and Music Archives, at 520 West 114th Street, New York City, is presently engaged in the prodigious task of compiling and indexing all illustrations used in these same periodicals in the period 1935-50.

It is worth mentioning that direct purchase by schools and dance studios entitles buyers to a discount of 20% on the prices listed above.

Helen Dzhermolinska

the season in review

continued from page 14

DEAD OF THE WILDERNESS, it died of its own earnestness.

The program also included Gloria Newman's IN A CAGE . . . CALLING, Midi Garth's ODE FOR THE MORROW, and Miriam Cole's ACCUMULATED VIRTUE — all of which have been previously reviewed.

Katherine Litz
solo recital
at the 92nd Street YMHA
December 23, 1951

By now most of us have come to recognize Katherine Litz's highly individual style of dancing and to look for its salient characteristics — the extreme relaxation which gives it a constant air of levitation — the flow of movement in pulsating rivulets through torso and extremeties — the curling feet — the arms moving in parallels starting at the elbows — the use of space mainly in the vertical (but without elevation).

But grateful as we are that Miss Litz has found a style so uniquely her own,

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we have to admit that it imposes both assets and limitations. The style is expressive when coupled with suitable subject matter, and it is weak when the subject matter calls for a higher level of dynamics.

Because it is so individual it is unusually susceptible to distortion, which means that it is perfect for humorous dances like THE LONG NIGHT (second section only), a study in unfocused movement; TWILIGHT OF A FLOWER, which remains a wonderfully pithy picture of old age and decadence; and the new and mirthful THE GLYPH.

Ruth Page and Martha Graham, those tragic sisters of the tubular jersey, had better look to their laurels. For in THE GLYPH Miss Litz has taken tubular jersey out of the hands of tragedy and elevated it to the kingdom of the putty nose and the outsize shoe. Looking like a frightened gargoyle, she emerged repeatedly from behind a Ben Shahn decorated screen and went through bouts with her garment. Sometimes it rolled disconsolately about her bosom, sometimes it rose high above her head, sometimes it dragged lond and sad and had to be gathered up in her fleet and nervous fingers. Finally she crawled out of it in sheer panic and ran off clutching it to her like a chorus girl clasping her hard-earned mink.

In the realm of serious dances Miss Litz's movement style is on more precarious ground. Where the mood is wistful or ironis, as in SUITE FOR A WOMAN (part 1) and ALL DESIRE IS SAD, it seems to contain just the right measure of gentle desperation. But in CHORALES FOR SPRING and THOUGHTS OUT OF SEASON the need seemed to be for bold strokes, rather than impressionist flecks, and the result was an accumulation of tension in the beholder — a tension for which the dances did not serve as carthasis.

MARA and her dancers
recital at the YMHA Dance Theatre
November 11, 1951

After seeing Mara's concert on November 11 at the 92nd Street "Y", we found ourself asking the old and inevitable question, "Is it possible for western artists to perform oriental dance as convincingly as natives?"

Of course, this kind of question cannot be answered with finality. It must be examined afresh with each new set of performers.

In terms of Mara's program, beautiful as it was, the answer has to be a reluctant "no." **Mara** and all but two members of her company (the exceptions being her fine male partner, **Ch'ao-li**, and an enchanting little girl named **Mai-Lan**) have the big boned muscular density of the western dancer. And they approach their movement with the western dancer's forthright directness. Their gestures are

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bold rather than electically alert, precise rather than exquisite, personal rather than wedded to the infinite. They rarely achieve the subtle alternation of timeless flow and sharp, birdlike accents that characterize Cambodian dance.

But if one could overlook this almost inevitable stylistic problem, there were many riches in Mara's concert. There were costume fabrics and headdresses and masks that seemed to have been drawn from the secret vaults of some legendary king — so splendid were they and so varied. And the staging of the three legends that comprised the program was thoroughly professional and imaginative in its use of all areas and facets of the stage.

Mara has condensed her long Cambodian legend of Aspara (the goddess who became a mortal and gave birth to dance) into a short work. And she has made its Leper King episode into a separate ballet. There are losses and gains in this procedure. Although the original format was long and overly detailed, it maintained the innocent charm of the legend. One could readily see the continuity between the dancing goddess and her descendents who became the court dancers of the Leper King of Angkor Vat. And one happily accepted the idea that all dancers are partly divine. These overtones have somehow been lost in the new and neat format. One is confronted with two pleasant stories rather than a single glowing and continuous legend.

By way of change of pace, Mara's third work was a legend of Central Asia. Called THE CONQUEST, it was a fascinating dance about a warrior who killed his beloved because he feared that his love would weaken his drive for power.

What a wonderfully agile warrior Ch'ao-li made as he leaped into the air with his legs curled under him or brandished his huge spear to impress the vividly masked demons of pride, power, and war. The solo that Mara devised for him and their subsequent duet (with its eerie fire ritual climax) were strong, compact and theatrically persuasive. They told much by means of a curiously concise symbolism, and what they had to say was acutely relevant to our own time.

The entire program had excellent musical and technical collaboration. It's just too bad that Mara has been unable to find dancers with a bit more of the river Makong flowing through their veins.

•

Joint Recital by
Helen McGehee and Natanya Neumann
at the YMHA Dance Theatre
December 1, 1951

No matter what mankind does about it, the arts have a perverse way of moving in cycles. Take the modern dance, for instance. Just about twenty-five years ago

this new form of expression was conceived in rebellion and born in passion. But now, if we are to judge by the **Helen McGehee — Natanya Neumann** concert, the modern dance has gone a cycle. The rebellion has yielded to discipline, the passion to cerebration.

The discipline, in Miss McGehee's case, has led to a frighteningly perfect technical equipment. For example, she can stand interminably on one leg, and she has a wasplike mobility in the pelvic region. In Miss Neumann's case the discipline has all but eradicated an earlier gaucheness. The thrusting hip and turned in legs have given way to a broad, free line and an air of quiet authority.

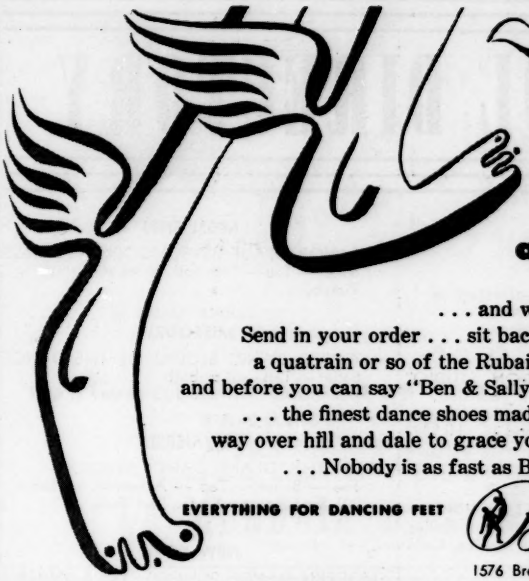
So much for their instruments. What do these young women give the concert-goer in the way of an artistic experience? Miss McGehee knows how to make a balanced compositional structure and how to dovetail movement with music. But she is still fettered by her Graham training. In dances like SUSPENDED PATH, UNDINE, and the new trio, METAMORPHOSIS, the torsos undulated in the concentrated, intense fashion peculiar to Graham technique. And there was the same dynamic range of stasis, suspension, and propulsion. As a result, the dances gave one the feeling of being lessons well learned.

In METAMORPHOSIS (the legend of Procne, Tereus, and Philomela) Miss McGehee was assisted by **Jack Moore** and **Joan Skinner.** Thomas Ribbink and Sandra Barnette provided piano and vocal accompaniments respectively.

Miss Neumann is closer to artistic self-realization than her compatriot. But she, too, must beware of allowing her head to rule her heart. In solos like SONG, MOODS OF AN AFTERNOON, and SPELL she showed an occasional tendency to slip out of the emotional context and become preoccupied with the visual effect.

But in dances where she hewed to the emotional impulse, there was evidence of a substantial creative gift. For example, her solo, ODE, had a kind of heroic timelessness that was accentuated by its soft, steady rhythmic accompaniment and the dancer's high reaching arm and lifted torso. And her group work, LYRIC SUITE was a pure delight. The SUITE is a musical abstraction danced by thirteen youngsters. The dancers seemed actually to play with the lively Cimarosa music — tossing it back and forth from group to group, now placing its stauncher statements in the hands of three semi-soloists, now letting it ripple through the mass. It was absolutely consistent in style, something which cannot as yet be said of a second group work, ARDENT PRELUDE (De Falla).

Miss Neumann's interesting musical accompaniments were entrusted to pianist Hazel Johnson and violinist Arthur Bogin.



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. . . news

(*Continued from page 4*)

Ballet Russe de Monte Carlo, to tour as a purely concert attraction during the season 1952-53 allied to but separate from the parent ballet company. The manager of such a second company would be Columbia Community Concerts. . . . Columbia has also made a tentative plan to send Met ballerina **Janet Collins** on tour of their circuit next year, depending on her availability.

•

Postponement of Ballet Theatre European Tour

Ballet Theatre, scheduled to sail for a European tour in April, has postponed the departure until summer, when it is expected that its leading male dancer, **Igor Youskevitch,** will have concluded his Hollywood commitments. Mr. Youskevitch has been signed for work in a forthcoming Gene Kelly film.

•

Ballet Theatre has no mean fan and friend in the person of actress **Joan Crawford,** who on their last appearance in Los Angeles, not only paid the company frequent visits front and back stage, invited the boys and girls to visit her on the set and sent friendly wires of cheer and congratulation to the cast, but even planned on doing a walk-on in Aurora! Joan was visiting backstage before a performance of AURORA and thought it might be diverting to walk on as the Queen, a thought shared by the company manager, Tony Albert, and her friends in the company. Unfortunately, Joan was too broad in the shoulders to fit into the Queen's costume, but she vows that on Ballet Theatre's next L.A. visit, she intends to have the costume altered to her size—and Joan Crawford will have made her first appearance in the ranks of a ballet company.

•

English Dancer to Teach in DENVER,

Leo Kersley, one of the major figures in English male dancing over the past decade and more, sails for New York on February 23 on his way to Denver, Colorado, where he is to take charge of a new ballet school being opened by Mrs. **Lily Halpern.**

Kersley will travel out to Denver alone early in March; his wife and three year old daughter, Alexandra, will join him in a few months time.

•

New York City Ballet in 10th Season

The **New York Ciy Ballet** begins its 10th season at the City Center of Drama and Music on February 12, to continue for five weeks, ending March 16th.

Five world premieres will be given dur-

ing this engagement, four of which are now in rehearsal.

George Balanchine is staging BAYOU, to the Acadian Songs and Dances of Virgil Thompson, with decors and costumes by Dorothea Tanning. **Jerome Robbins** will be represented by a new opus called BALLADE, to the music of Claude Debussy. **Antony Tudor** will create a work called LA GLOIRE, set to three overtures by Beethoven, with costumes by Robert Fletcher, young designer of the Brattle Theater of Cambridge. The Tudor vehicle is concerned with the career of Sarah Bernhardt, who will be portrayed by **Nora Kaye.** Finally, **Frederick Ashton** is staging his long-postponed ISEULT AT TINTAGEL, set to the music of Sir Arnold Bax, with decors by Cecil Beaton.

•

events in LONDON . . .

Scandal has rocked the **Imperial Society of Teachers of Dancing,** membership 9000. A new ballot for the election of four members to the committee had to be arranged when the original ballot was declared void after it was discovered that more than 200 completed election papers out of 1200 had been faked. The Society had been suspicious and called in an officer from Scotland Yard who verified that the stamps on 200 replies all came from the same strip. No prosecution is to be made, however, as an independent inquiry would cost the Society about 2000 lbs. ($5,600) and steps have now been taken to prevent a recurrence of the incident.

Sadler's Wells Theatre in Islington celebrated its 21st birthday on January 6, Twelfth Night. It was on January 6, 1931 that the reconstructed theatre opened its doors with a performance of Shakespeare's TWELFTH NIGHT. Since that time it has presented opera in English to a wide audience while the progress made in establishing and building a native ballet company is now common knowledge all over the world.

Lycette Darsonval of the Paris Opera flew to London for an experimental television performance of THE SLEEPING BEAUTY on January 11. She was partnered by **Harold Turner. Xavier Anreani** of Stockholm and **Nicole Amique** of the Paris Opera also appeared in the performance. While an interesting experiment, the performance only proved that such large-scale ballets are unsuitable for television.

Harold Turner, incidentally, was presented with a daughter by wife **Gerd Larsen** as a New Year gift. The number of children now belonging to Sadler's

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Wells dancers has led some to suggest that the next acquisition of the National Ballet should be a nursery.

Much excitement among ballet historians has been caused by the exhibit at the Royal Academy's Winter Exhibition of a painting by A. E. Chalon of The Three Graces. This painting has not been exhibited since its appearance at the Academy of 1851 and is virtually unknown to students of the Romantic Ballet. It portrays **Taglioni, Grisi** and **Ferraris.**

The **English Folk Dance Festival** at the Albert Hall on January 4 drew a capacity audience. As well as the traditional United Kingdom dances, there were foreign attractions such as a Candle Dance from Sumatra and a Swedish Weaving dance. Biggest success of all, however, went to the demonstration of American square dancing.

Mary Clarke

•

events in CHICAGO . . .

Ballet Guild's benefit show on December 16 was a great success, with a number of show-stoppers, on a thoroughly expert program. World travelers accustomed to the dismal "galas" in Paris and the disappointing fare most benefits offer were agreeably surprised by the way we do a gala here.

No one measured decibels of applause, but the audience raised the roof for **Ruth Page** and **Bentley Stone's** ZEPHYR AND FLORA, for **Bambi Linn** and **Rod Alexander** in BERCEUSE and RENCONTRE and for **The Cabots,** who are **Marianne Saunders, Richard Beard** and **Frank Sabella.**

Other high spots were **Arleigh Peterson** in RADAR BLUES and **Jane Bockman** and **Kenneth Johnson** in a classical pas de deux. **Etta Buro** was charming in a Bach suite; **Gary Roberts** showed considerable talent in modern strut and **Loretto Rozak** and **Leo Dickes** did a colorful mazurka. **Walter Camryn's** medicine show number made its customary hit and the **Stone-Camryn group** in BAVARIAN BRAWL had a special verve of its own. South Pacific's beautiful **Tauni** did two Hawaiian dances; spirited **Inez Clavijo** did an original number and **Charles Grass** and **Jose Castro** each did something in his own medium. The closing number was by the **Jimmy Payne** Primitive Dancers who can always be depended on to raise the temperature of any performance, especially with Jimmy at the drums. Payne also added considerably with his drum work to the

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54 Silver Star Polka—Folk—Int.
58 The Firefly—Classic—Adv.
57 Tamara—Character—Adv.
56 Sylvia Dances—Classic—Int.
55 Sleeping Beauty Valse—Classic—Int.
62 The Jockey—Character—Int.
63 The Moon Fairy—Classic Toe—Adv.
64 The Way of Old Pekin—Character—Int.
65 The White Peacock—Interpretive—Int.
66 Titania—Classic—Adv.
67 Tyrolian Folk Dance—Group Folk—Int.
68 Valse Bluette—Classic Toe—Adv.
69 Valse Polonaise—Classic Toe—Adv.
70 Young and Old—Character—Int.
34 Pas de Trois—Classic—Adv.
32 Obertass—Polish Country Dance—Adv.
33 Pas de Deux—Classic Toe—Adv.
35 Petite Polka—Classic—Adv.
36 Pierrette—Classic Toe—Adv.
37 Pierrot—Character—Adv.
39 Poet's Love—Group Folk—Int.
40 Polish Bride—Character—Adv.
42 Polish Mazurka—Folk—Adv.
41 Polka Caprice—Classic Toe—Adv.
43 Polka Musette—Couple—Adv.
44 Pomponette—a character dance—Adv.
45 Puppets—Boy & Girl—Adv.
46 Rendezvous—a character solo—Adv.
53 Serenade d'Amour—Classic—Adv.
17 Dance Tyrolese—Folk—Int.
18 Echo of the Ballet—Toe—Adv.
19 Esmeralda Galop—Toe—Int.
20 Fascination Valse—Toe—Adv.
21 Gavotte "Lady Betty"—Classic—All grades
22 German Peasant Dance—Boy & Girl—Adv.
23 Gopak—Character—Adv.
24 Grand Valse Brillante—Classic Toe—Adv.
25 Hungarian Folk Dance—Character—Adv.
61 The Hussar—Military Solo—Adv.
26 Kaleenka—Folk—Beginner
28 La Danseuse—Toe—Adv.
30 Na Beregn Polka—Folk—All grades
31 Naughty Girl Polka—Beginner
47 Russian Couple Dance—Folk—Int.
10 Caucasian Veil Dance—Oriental—Int.
60 The Hungarian Don Juan—Character—Adv.
5 A Russian Maid—Folk—Int.
29 Moment Lyrique—Toe—Adv.
1 Air a Danser—Toe—Inter.
3 A la Valse—Classic Toe—Adv.
6 Badinerie—Toe—Adv.
7 Belinda Polka—Classic Ballet—Int.
8 Bon Vivant—Eccentric—Adv.
9 Bow and Arrow—Classic—Int.
13 Chinese Dance—Character—Int.
11 Champagne Galop—Eccentric—Adv.
14 Columbine—Classic Toe—Adv.
27 La Coquette—Toe—Adv.
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Cabots' exciting dances.

Jose Greco and his company are due here on January 28 for a two week engagement at the Blackstone Theatre under the auspices of the Theatre Guild.

Jack Hoffert, owner-manager of Chicago Theatrical Shoe company and one of the few eligible gallants in the profession, was married in January to **Nathalie Stern.** California was the honeymoon land.

Esquire Theatre gallery is showing an exhibit of paintings on dance subjects by **Vera Mirova.**

Jimmy Payne and his dancers were presented by the **Chicago Dance Council** in a program of Ethiopian and Haitian dances in Thorne Hall on January 6.

•

Ballet Theatre in Chicago Season

Alicia Alonso, Igor Youskevitch and **Jean Babilee,** all dancing fabulously, had tremendous successes in the Chicago season of Ballet Theatre. **Mary Ellen Moylan** has hit a new high and if she can drop a few mannerisms (understandable in the transitional stage between promising principal and first rate ballerina) she will have arrived. **John Kriza,** in spite of vulnerable classical work, showed considerable artistry. He has more than surface charm, poetry, tenderness and perhaps tragic depths are there, too.

Most of the new ballets found favor, except Nijinska's Schumann Concerto, which really is libelous — what it does to boys! And Ballet Theatre has a fine aggregation of men this year. **Erik Bruhn, Eric Braun, Kelly Brown, Michael Lland, Royes Fernandez, William Weslow** and all the way back to the last row of the corps, not a weak dancer there.

That is more than could be said of the girls. Some of the snow-shoe-shod (don't tell me them are toe shoes) beauties picked up this year leave us mystified. Not that there isn't some good new material, namely **Joan Vickers,** former soloist with the San Francisco Ballet.

The newly dressed LES SYLPHIDES looked especially good, particularly when **Alonso** and **Bruhn** danced the pas de deux. All the girls seemed to look remotely moonstruck in the filmy new nylon skirts. CONSTANTIA was well liked and CIRCO DE ESPANA proved to be better than its reputation. In it **Alonso** was a wow and when the ballet gets the large scale closing episode it begs for, it will be a terrific ballet.

Ballet Theatre had some sold out performances, but on the whole, business was off. Last winter's engagement was a complete sell-out in spite of no novelties or guest stars, but WITH good weather. Just how much artistic policy, stars and new works influence box office more than weather does, is anybody's guess.

Ann Barzel

•

events in HOLLYWOOD

Gene Loring's reception for the **Sadler's Wells Theatre Ballet** attracted, in addition to the company headed by **Peggy van Praagh,** such dance and film notables as **Constantine, Billy Daniels, Devi Dja, Rosella Fry, Lena Horne, Michael and Mary Kidd, Stanley Kramer, Bella Lewitzky, J. Carroll Naish, Hermes Pan, Nana Gollner, Paul Petroff, Gail Robbins, Janice Rule, Robert Sydney, Ruth St. Denis, Daphne Vane, Melissa Hayden and Andre Eglevsky.** Highpoint of the apparently balletic evening was the expert jitterbugging indulged in by the guests of honour as partnered by some of the Americans present.

Melissa Hayden and **Andre Eglevsky** have just finished the ballet sequence which **Charlie Chaplin** wrote for his own film LIMELIGHT. The story of Harlequin and Columbine involves the death of the latter, who is brought back to life by a will, **Alice Cavers.** The ballet calls for an extended pas de deux and two beautiful solos. Working on the ballet with Chaplin was **Carmalita Maracci.**

Both **Toumanova** and **Nana Gollner** are being talked about in connection with the Pavlova role in the forthcoming Hurok picture at 20th Century-Fox.

Also at 20th, **Jack Cole** is staging dances for **Mitzi Gaynor.**

Frederick Ashton is here to do the dances for the film which **Moira Shearer** will do for MGM. It is to be very brief, illustrating various forms of ballet.

A two month lay-off was called on the Hans Christian Andersen picture at the Goldwyn studio to allow **Renee Jeanmaire** to recover sufficient strength from her recent leg operation before she starts work on the Petit choreography.

Charles O'Curran has been put under contract as dance director at Paramount.

Selma Jeanne Cohen

•

events in SAN FRANCISCO

Some San Francisco Ballet members have made news this month: **Joan Vickers** joined Ballet Theatre; soloist **Carolyn George** announced her engagement to **Peter Conlow,** singer-dancer, whom she met when they toured in OKLAHOMA!; **Anne Crowell** moved to New York; **Aaron Girard's** new ballet CARNIVAL OF THE ANIMALS will be premiered in Palo Alto February 3rd with costumes and sets by Jacque Requet.

The **San Francisco Ballet** gave their complete version of THE NUTCRACKER at the War Memorial Opera House on December 23. This annual Christmas performance played to a full house plus 137 standees.

Willam Christensen made a brief return to San Francisco (he is Professor of Dancing at the University of Utah) and assisted his brother Lew with the direction. The leads were Sugar Plum Fairy, **Nancy Johnson;** her cavalier, **Roland Vasquez;** Clara, **Joan Vickers,** Snow Queen, **Sally Bailey;** Snow Prince, **Leo Duggan.** New nylon costumes for the Snowflakes and the Sugar Plum Fairy were designed by **Russell Hartley** and presented to the company by the San Francisco Ballet Guild.

Janice Mitoff, a student of **Guillermo del Oro,** recently gave a charming performance of the Bluebird variation on **Marjorie Turnbull's** local TV show. Another del Oro pupil, **Molly Finlay,** is now a soloist with the Winnepeg Ballet.

A nice addition to this year's ballet season was an exhibit of **Pavlova** memorabilia at the War Memorial Opera House, provided by artist **J. Paget Frederics,** who resides in this area. The display consisted of a number of drawings of Anna Pavlova by Mr. Frederics, many photographs and four of Pavlova's costumes, one from GISELLE, two extravagantly decorated tutus, and the SWAN costume. It was surprising to note that the famous jewelled "drop of blood" on this particular "Swan" dress was bright blue. Pavlova's last pair of ballet shoes and a faded blue ribbon that **Marie Taglioni** wore in GISELLE, were particularly interesting.

The **Sergei Temoff Ballet** has been giving a number of successful performances here. Two new ballets choreographed by Mr. Temoff were highlights of the revue, "Around the Town," sponsored by the Marine Memorial Association of San Francisco and recently had nine performances at the Marine's Memorial Auditorium. The new works are EMBARCADERO, with music by local composer Ralph Manza, and OPIUM, which has San Francisco's Chinatown for a setting.

Temoff has also organized the Theatre Club, which produced the Lehar operetta, "The Count of Luxembourg" at the Russian Center on December 8. He is planning other similar performances in the near future.

June Wilson Cahn

●

events in CANADA . . .

The **National Ballet Guild** founded earlier this season in Toronto by the British dancer and choreographer **Celia Franca** is in the news with its first performances and tours. A detailed account will follow in the next issue. For their four Montreal performances throughout early February, shrewd connections with large department stores resulted in a virtual sellout well before the scheduled dates.

Special efforts are being made on every side to develop distinctively Canadian forms in dance, most of it concentrated solidly on ballet. The teaching groups have established a new spirit of cooperation and unity, and are supporting movements such as the national company and the ballet festivals, of which **the 4th annual is due to take place in Toronto at the Royal Alexander Theatre May 5 to 10th.**

●

4th Canadian Ballet Festival Line-up

Joseph Whitmore, who remains the president of the Canadian Ballet Festival Association, has announced that Guy Glover, a producer at the National Film Board in Ottowa, was again engaged to travel from coast-to-coast beginning mid-February to select among the companies which have registered for this fourth annual event.

The groups he will see are **Gotshalks' Halifax Ballet, Tatiana Lipkovska's Classical Ballet of Montreal (nee Mme. de Koudriavtsev), the Mary Beetles Ballet Entre Nous, also in Montreal, John Stirling's Sherbroke Ballet, the Ottawa Ballet and the Ottawa Classical Ballet, six Toronto groups including the Volkoff Canadian Ballet, the Janet Baldwin Ballet (Mrs. Volkoff, who now has established a separate group), the Mildred Wickson Ballet, Nancy Lima's New Dance Theatre, the Rita Warne Ballet, and the Willy Blok Hanson Fine Art of Movement Group. In the west, the Winnepeg Ballet of Gweneth Lloyd and Betty Farrally has been entered along with Mara McBirney's Vancouver Ballet Production Club and Kay Armstrong's Le Ballet Concert.**

Francis A. Coleman

news of teachers organizations

1952 Summer Convention Dates

D. M. A.

A surprise move from the **Dance Masters of America, Inc.** has been the setting of its 1952 convention in New York City, its first there in ten years. This group has been convening in Washington, D. C. for nine years.

The D.M.A. has chosen The Roosevelt Hotel as its meeting place, one of the smartest of New York hotels. The group will hold a Normal School here the week of July 28th and its convention during the week of August 3rd.

D. E. A.

The **Dance Educators of America** will hold its 20th anniversary convention in the Hotel Statler, New York City, the week of July 20th. The 8th annual training school is expected to be held in the same hotel, in the two weeks preceding the convention.

The D. E. A.'s next all-day material session takes place March 2 at the Statler.

Chicago N. A. D. M.

The final all-day meet of the **Chicago National Association of Dancing Masters** before their August convention will take place on April 6 at the Sherman Hotel, Chicago, Ill. The February 10th material session takes place at the Sherman.

Pennsylvania A. D. T.

The **Pennsylvania Association of Dance Teachers** treated itself to its first "formal" dance and party on January 13 in Philadelphia, Pa., its first also since its recent secession from parent organization, the D. M. of A. Miss **Florence Cowanova** is president of this Philadelphia group.

D. T. C. of Boston

The first meeting of 1952 held by the **Dance Teachers Club of Boston** took place January 20th at the Hotel Bradford, in Boston. A popular and much appreciated faculty consisted of **Anatole Vilzak** (in ballet), **Viola Breiding** (tap), **Christine MacAnanny** (ballroom) and **William T. Murphy** (teen-age ballroom). A notable feature of this session was the Training School, with **Tatiana Chamie** presiding, in ballet.

A.D. T. S. California

The Xmas party held by the **Associated Dancing Teachers of Southern California** on December 9 at the Hollywood Roosevelt Hotel was a gala affair, attended by over one hundred members and their friends.

In the past, it has been the custom to exchange gifts at this meeting. On this occasion, members voted to donate the money they intended for gifts to the Welfare Council of Metropolitan Los Angeles.

Guests of honor at this event were **Marge** and **Gower Champion.** President **Thomas Sheehy** performed as M. C. and Toastmaster, and a short recital of dances was given by students of members, followed by a ballroom dance session directed by **Lance** and **Rae Stephens** and Mr. and Mrs. **Charley Baker.**

D. M. of Wisconsin

The mid-winter meet of the **Dance Masters of Wisconsin** was held January 2nd at the studio of **Julia Kuhlig** in Milwaukee, Wisc. with a varied program for members and friends.

On the faculty were Miss **Kuhlig** in ballroom work, **Vesper Chamberlain** in baton work, **Richard Verhooven** in tap, **June Rold** in baby dances and **Lois Martens** in tap.

New York S. T. D.

The first 1952 meet of the **New York Society of Teachers of Dancing** was held January 13th at the Hotel Astor in New York City, its regular headquarters, with a faculty consisting of **James R. Whitton** in ballet, **Dorothy P. Cassidy** in baby work, **Fred Frobose** in tap and **Fred LeQuorne** in ballroom. A forum for discussion of matters of interest to members was held preceding the material session, under the chairmanship of **Edna Passapae.**

Manhattan Chapter, N.A.D.A.A.

On its first anniversary as a local of **N.A.D.A.A.,** the Manhattan group will meet at the Park Sheraton Hotel in New York City on February 17th for an all-day material session. The faculty on this occasion consists of **Tatiana Chamie** in ballet, **Jules Stone** in tap, **Alberto Galo** in ballroom. **Oscar Hallenbeck** of Albany will show dance films and **Fred Frobose** of Nutley, N. J. will offer a student revue for the assembly.

D. M. of Ohio

The **Dance Masters of Ohio** will hold a one-day convention at the Sheraton-Gibson Hotel in Cincinnati, Ohio on February 17th with a faculty consisting of **Josephine Ford** in acrobatic and adagio, **Charles Grass** in ballet and tap, **Gene Rollins** in character work, **Esther Damaris Toy** in baby work and **Woods and Bray** in ballroom and exhibition work.

useful to know . . .

Miriam Tyor, for fifteen years immersed in the business of fabrics, has joined hands with **Kalmo Fabrics** in New York. Kalmo recently moved to new street level headquarters on West 44th Street . . . **"Stepping Tones,"** a record company, not a concerto (as some people have imagined) is offering exclusive recordings for use by teachers who teach the Cecchetti graded system . . .

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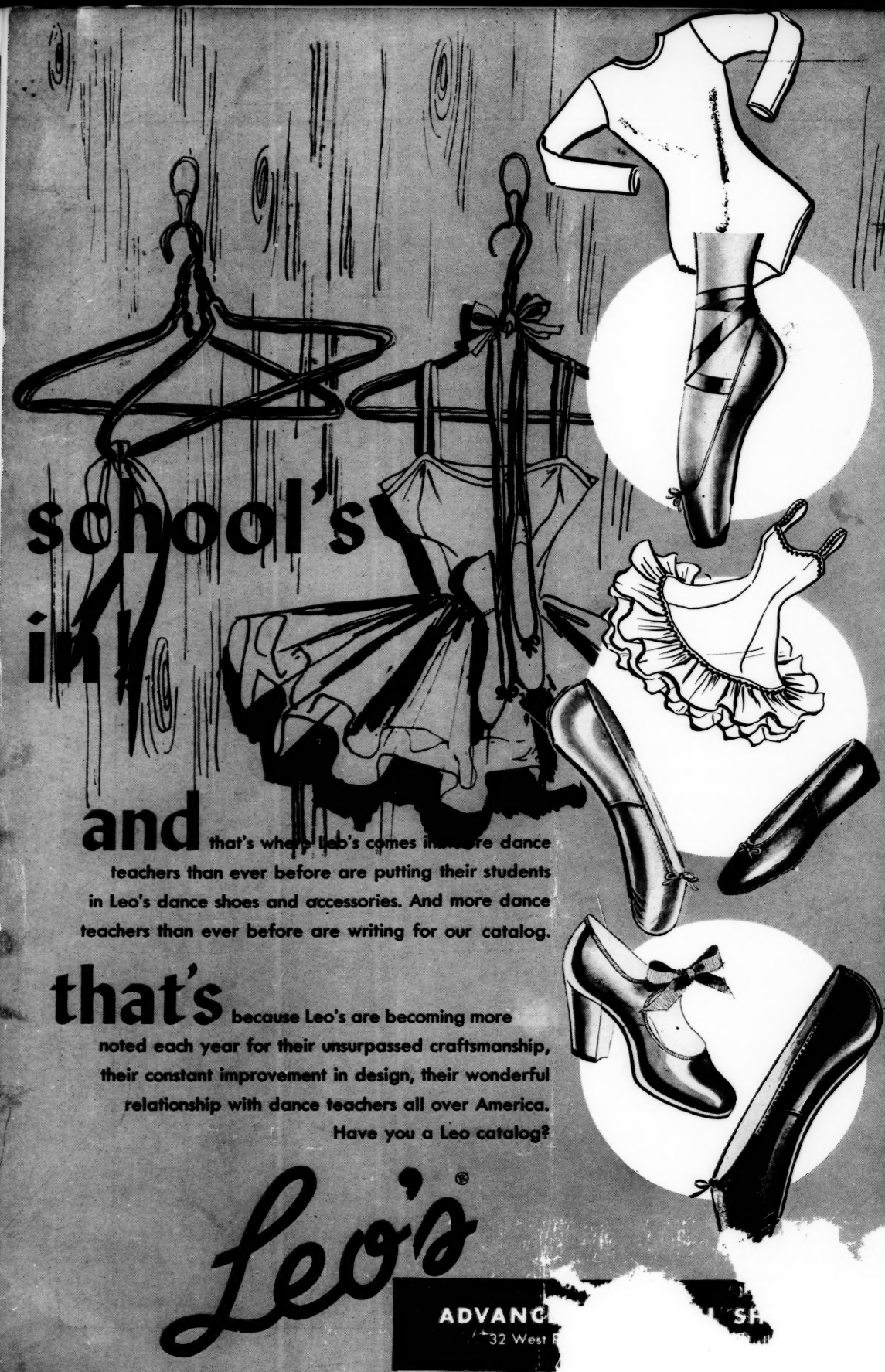

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